

EXCELSAGA

13



story and art by RIKDO KOSHI

EXCELSIOR

L
O
A
T

H
I
S

M
E
M
O
R
Y
?



EXCELSIOR'13

**STORY AND ART BY
RIKDO KOSHI**

EXCELSAGA 13

STORY AND ART BY
RIKDO KOSHI

ENGLISH ADAPTATION BY
YUKO SAWADA & CARL GUSTAV NORN

TRANSLATION

YUKO SAWADA

LETTERING & TOUCH-UP
AVRIL OASTRADA

GRAPHIC DESIGNER
NOZOMI AKASHI

EDITOR
SHAENON K. GARRITY

MANAGING EDITOR
ANNETTE ROMAN

DIRECTOR OF PRODUCTION
NOBORU WATANABE

VP OF PUBLISHING
ALVIN LU

SR. DIRECTOR OF ACQUISITIONS
RIKA INOUYE

VP OF SALES AND MARKETING
LIZA COPPOLA

PUBLISHER
NYOIE NARITA

EXCEL SAGA © 1997 Rikido Koshi. Originally published in Japan in 1999 by SHOGAKKINSHA CO., LTD., Tokyo. English translation rights arranged with SHOGAKKINSHA CO., LTD. New and adapted artwork © 2003 VIZ, LLC. All rights reserved. The stories, characters, and incidents contained in this publication are entirely fictional or are used in an entirely fictional context.



No portion of this book may be
reproduced or transmitted in any
form or by any means without written
permission from the copyright holder.

Printed in Canada.
Published by VIZ, LLC

P.O. Box 777466
San Francisco, CA 94177

Action Edition
10197654321
First printing, July 2003

For advertising rates or media
kit, e-mail advertising@viz.com



www.viz.com

store.viz.com



PARENTAL ADVISORY

EXCEL SAGA is rated T for teen. It is recommended
for readers who are age 13 and older. This book
contains fantasy violence and mature situations.

...and
the air is
filled with
children's
laughter.

Afternoon
in the
park...



My
name is
Gajyou
Shiouji.

I am a
disciple
of science,
devoting
heart
and soul
to the
pursuit
of
truth.

FOR
THIS WAS
ANOTHER
WONDERFUL
DAY.

A LIGHT
CHUCKLE
ESCAPES
MY
LIPS...

Having
refreshed
my spirit
upon the
wooden
bench I call
sanctuary,
I return
to the lab...
never
knowing
what
wonders
I may
encounter there.

MISSION 1

VANISHING AS SUBJECT AND OBJECT



One authorized staff member present.

Identity confirmed. Hello, Administrator. There have been no visitors.

IT
MUST
BE...



UM, WE HAD TESTS TODAY, SO IT FINISHED EARLY.

Welcome home,
Master!

Master!



WHY
IS
SHE
HERE...?

SHE
TOLD ME
SHE'S COME
TO GET SOME
MAINTENANCE
BECAUSE
SHE ISN'T
HEARING
PROPERLY...

SECOND-
CHAN,
WHY
DON'T YOU HAVE...

THIS TEA
IS FROM
A FRIEND
OF MINE...



I can't
tell a lie
to my
master.

I HOPE
YOU ARE
NOT FAKING
AN
ILLNESS.

u-min
gave me
this
dress.



CAN
IT
BE...

...THAT
THE
BUILDING
IS UNDER
ATTACK...?

...IT'S
OUT?
WHAT
ABOUT THE
EMERGENCY
BACKUP?

MAIN
SYSTEM!
WHAT
IS OUR
SITUATION?!

BUT THE
PRESENT
CALAMITY
SEEMS
BEYOND
EVEN
YOUR
POWERS.

THAT
WAS A
DISASTER
IN AND OF
ITSELF...

IS
IT ME?
IS IT MY
FAULT? IS IT
BECAUSE
I SPILLED
THE
TEA?!



K
Yaaaaaaa!
H
E
L
P







THIS
LAB HAS
NEVER
BEEN
EVEN THE
SLIGHTEST
BIT SEXY.

IT'S
BEEN
A WHILE...
GOYOU-
CHAN.

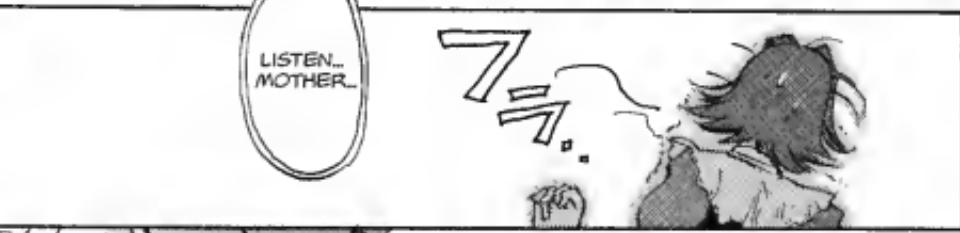
MOTHER
!"













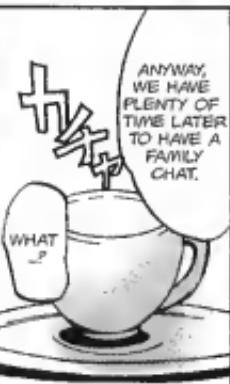
I'M THE
WRONG PERSON
TO ASK ABOUT
IT...OKAY?



IM
RARE
MY LAB
HAS BEEN
WELL
MAINTAINED
HASN'T
IT?



I'M GOING
OUT. I HAVE
TO SHOW
MY FACE
AT SEVERAL
PLACES.



ANYWAY,
WE HAVE
PLENTY OF
TIME LATER
TO HAVE A
FAMILY
CHAT.



LATER
(4U).

FOR...
FOR
A WHILE?
HOW LONG
IS...

OH, UMI-CHAN.
I'D LIKE
TO HAVE
JAPANESE
FOOD
TONIGHT.

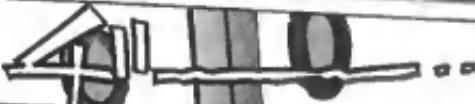


YES...
I'M
STAYING
HERE
FOR A
WHILE.





It's
a
secret...
right?





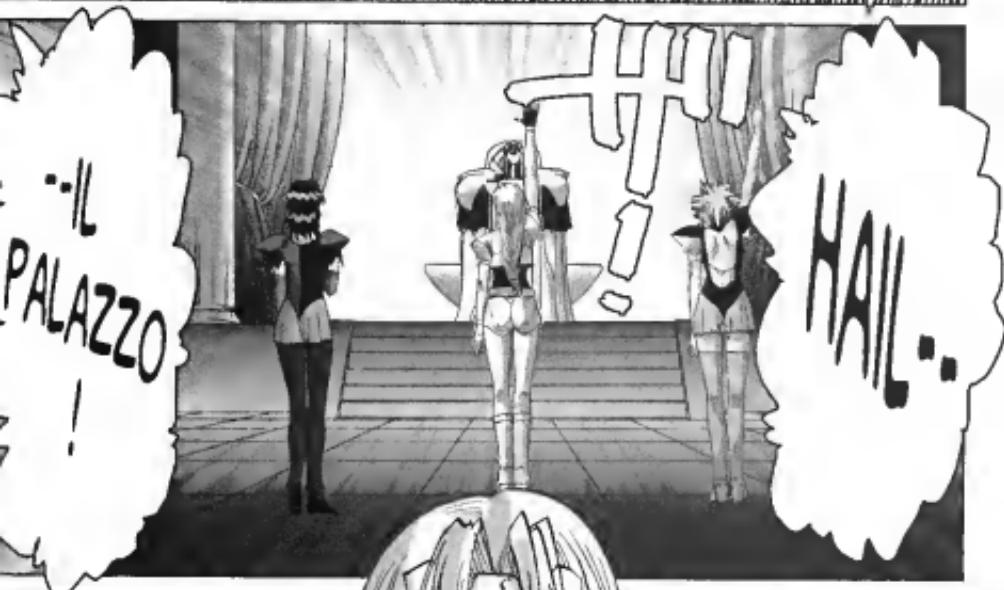


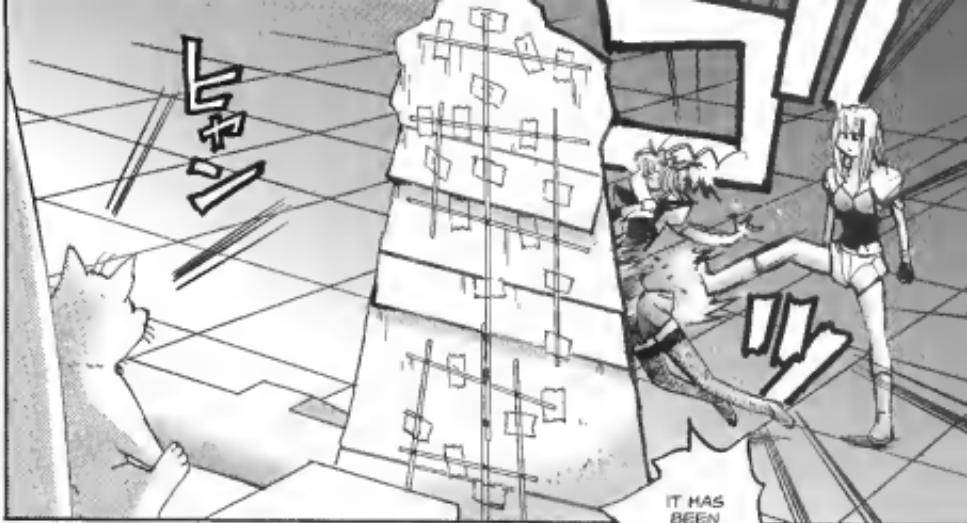
But
what really
disappeared
is -

My mother
has changed
since my father
disappeared.

HAVING
MAINTAINED
STRICT
DISCIPLINE
AMONG YOUR
SUB-SUBORDINATES,
I CAN NOW
WELCOME YOU
BACK WITH
RESPECT!

WHILE YOU
WERE GONE,
MY LORD
I STROVE
TO BE A
FLUNKY IN
ABSENTIA!







I HEREBY
CONFISCATE
THIS
LIFE-SIZE
MOCK-UP
OF OUR
LORD!

AND
WHAT
ARE YOU
GOING
TO DO
WITH IT,
SENIOR
EXCEL?

HEY! I
PUT A
LOT OF
EFFORT
INTO
THAT!

EXCELSAGA



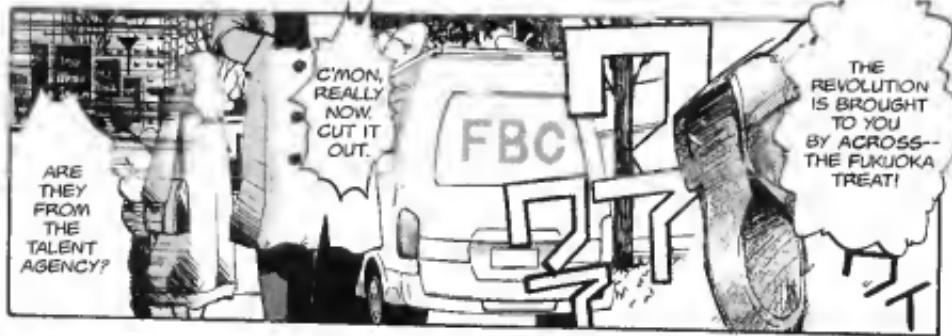
ARE
YOU
TUNING
IN, SIR?

HAPPY
NEW
YEAR,
LORD IL
PALAZZO!

CITIZENS!
STAND
UP FOR
ACROSS!

HI.

MISSION 2
ON A CREATED
PLANET





DON'T
YOU
KNOW
WHO
THIS
MAN
IS?

YOU
DON'T
TALK TO
HIM LIKE
THAT!

は!!

SIR!
WE'RE
VERY SORRY--
THOSE
WEIRDLY-
DRESSED
GIRLS JUST
BARGED
INTO OUR
SHOW...

"SUPER-
PRO-
DUCER"
?!

"HARUKI
MINAMI-
YAMA..."

WHO
THE
HELL
ARE
YOU,
BUD?!!

HUH?
THOSE
THREE?

PRODUCER!
Y-YOU'RE
NOT
SERIOUS!?

HUH?
PUT
THEM
ON THE
SHOW!?

WE
NEED
TO DO
WHATEVER
WE CAN,
NOW, ON
OUR OWN
INITIATIVE!

WE
SHOULDN'T
WASTE
OUR TIME
SITTING
AROUND
DOING
NOTHING,
EVEN IF
OUR
LORD IS
AWAY!



WE
SORT OF
ABANDONED
THAT WORK
AFTER THOSE
WEIRDLY
DRESSED
GUYS JUST
BARGED INTO
OUR SHOW.

SENIOR
WHAT ABOUT
THOSE
PUBLICITY
ACTIVITIES
WE WERE
INVOLVED
IN
BEFORE?

DO
YOU
MEAN--
TAKING
OUR CAUSE
TO THE
AIRWAVES,
SENIOR?

AFTER
ALL THE
MASSES
ALREADY
HAVE THEIR
CHANNELS
OF
INFORMA-
TION...

PERHAPS
IT'S TIME TO
RECONSIDER
OUR
TACTICS...

WELL TELL
THEM WHAT
THEY WANT
TO HEAR!
AND WHAT
THEY WANT
TO HEAR
IS THAT
ACROSS IS
WINNING!

YES! LORD
IL PALAZZO
ONCE TOLD
ME THAT
THE PEOPLE
TEND TO
BELIEVE
ANYTHING
THEY SEE
ON TV,
ESPECIALLY
WITH
COLORFUL
WAVING
BANNERS!

I HAVE NO
IDEA. HEY-
MAYBE THEY ARE,
BUT WE
JUST
DON'T
KNOW
IT.

I WONDER
WHY
OTHERS
ARE NOT
USING
THIS TECH-
NIQUE.

OH,
YES,
SENIOR.

BUT
COULD
THAT
REALLY
WORK?

...HE SAID.

UM... THE
NAME OF THE
SHOW WILL BE,
"LET'S SELL YOUR
DREAM AND
GET PAID!"









SENIOR EXCEL,
THIS MEANS
SENIOR HYATT
IS GOING
TO BE MORE
POPULAR
WITH THE
MASSES
THAN
US.

oh...
thank
you...

HANG
IN
THERE,
KID. YOU
GOT
TALENT.

HE SAID
HERS IS
A BLOODY
BEAUTY...
RARE, LIKE STEAK.

IF
I MUST
DIE, LET
IT BE FOR
SOMETHING
SLIGHTLY LESS
GROTESQUE.

But you
go right
ahead.

IVE GOT
SOME OF
HER PILLS.
ILL BET IF
WE START
POPPING
THESE AT
RANDOM...

C'HOW!

WHY
DON'T WE
THROW UP
SOME
BLOOD,
TOO?

HE JUST
LIKES THE
SIGHT OF
A WOMAN
WITH A
GUN.
DON'T
WORRY
ABOUT
IT.

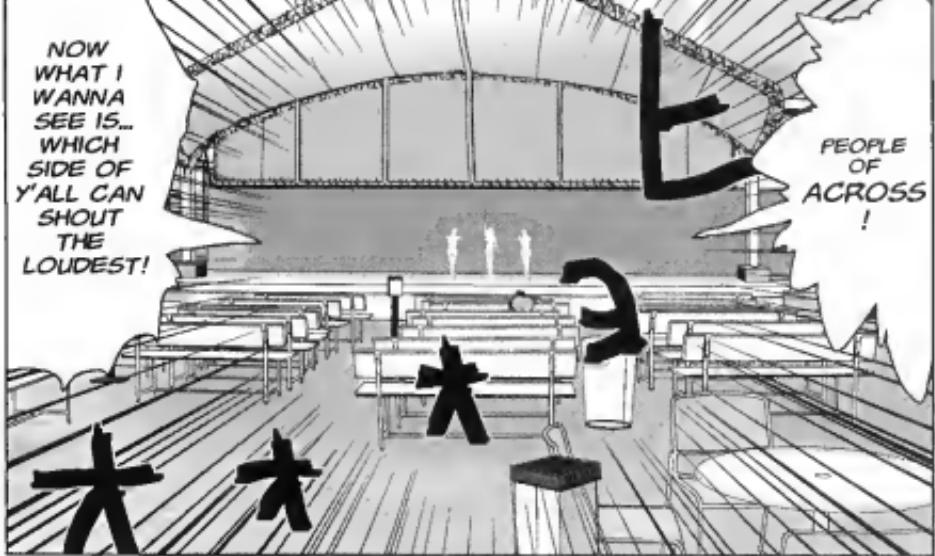
WHAT'S
GOING
ON
OVER
THERE
?

I SHOULD
HOLD
THE
PROP
LIKE
THIS...?

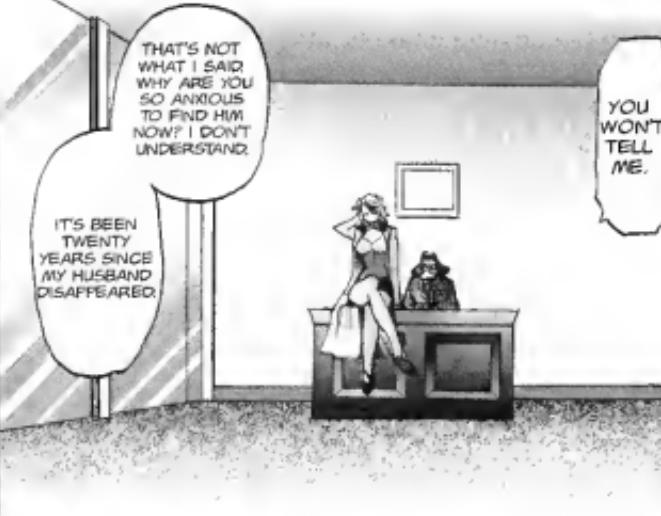
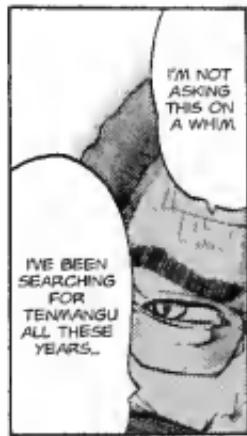


NOW
WHAT I
WANNA
SEE IS...
WHICH
SIDE OF
Y'ALL CAN
SHOUT
THE
LOUDEST!

PEOPLE
OF
ACROSS
!









I'VE
FOUND
A
RUIN.



I SEE...

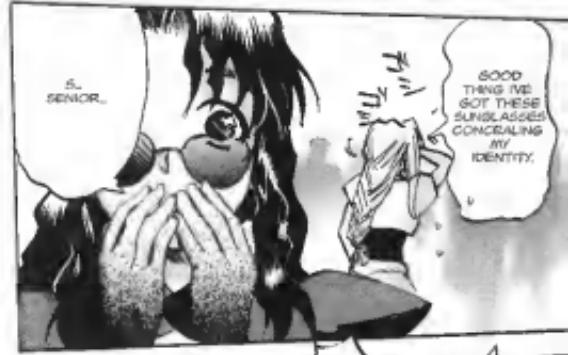
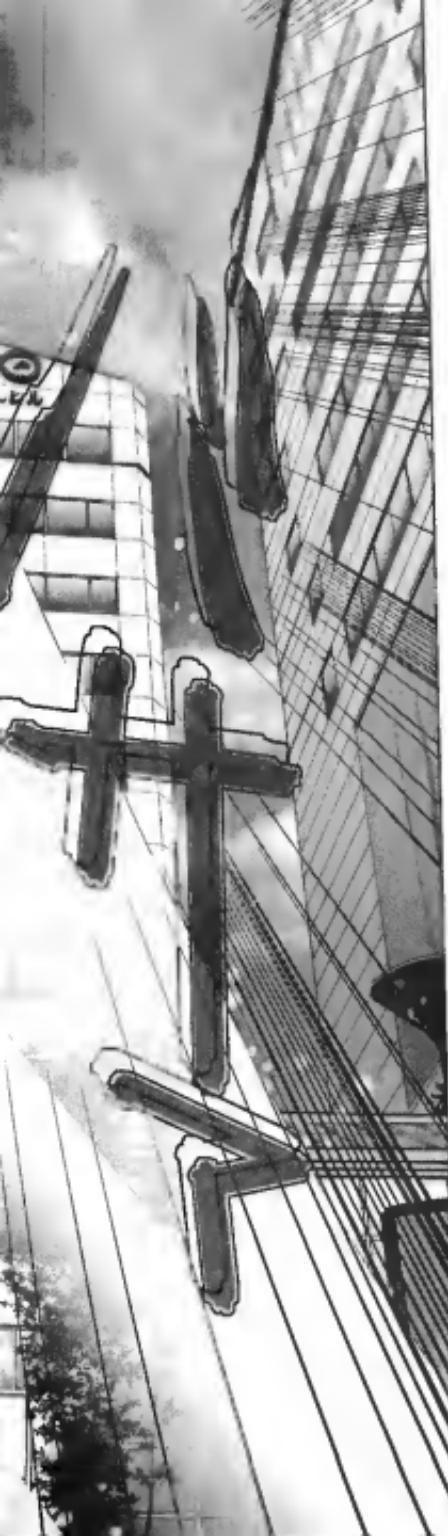
WHAT'S
THAT
GLOW
IN THE
SKY?

AND
WHAT
I'VE DIS
COVERED
THERE

PROBABLY
THE
LAST
OF THE
RUINS...

OK!
PLACES,
EVERYONE!







I am
Il Palazzo—
Supreme
Commander of
ACROSS—
the Organization
for the Promotion
of the Supreme
Ideological Ideal
on Earth!

In
order
to set
right this
corrupt
world...

...I now
declare that
ACROSS
is the ruler
of this
city.

I am
Il Palazzo...

...YOU
SURE
ARE!

W-WHY...

...Supreme
Commander...

I, ELGALA,
AM
JEALOUS, I,
ELGALA,
WOULD
LIKE TO
DO THAT,
TOO.

YOU
LOOK
SO...
HOW
CAN
I PUT
THIS...
COOL!

OUR
LORD HAS
GOTTEN SO
MUCH
TALLER,
HASN'T
HE?

IT'S
THE
COMING
OF THE
LORD!

SO
IT WAS
JUST
AS I
THOUGHT...

IL
PALAZZO.

OR...
ARE
YOU STILL
CONTROLLED
BY THAT...

BUT
THIS
ISN'T LIKE
YOU.
HAVE YOU
FALLEN
APART
BEFORE
MY EYES?

...!!
Palazzo!?

END MISSION 2

WE'LL MAKE
GOOD OUR
ESCAPE WHILE
THEY'RE STILL
BEDAZZLED
BY THE SIGHT
OF THEIR
CONQUEROR!

LET'S HURRY
BACK TO HQ AND
PREPARE A
WELCOME-HOME
PARTY
FOR OUR
LORD!

I, ELGALA,
THINK WE HAVE
MANAGED
TO GIVE
THEM THE
SLIP.

EXCELSIOR

...is this a
commercial?
Sorry,
I'm not
receiving
any audio...

We're
coming
to you
live from
downtown...
What you're
seeing right
now is...

Is
that
CG
then?

CHECK IT
OUT! MAN,
THIS IS
SOME REAL
HIGH-TECH
STUFF!



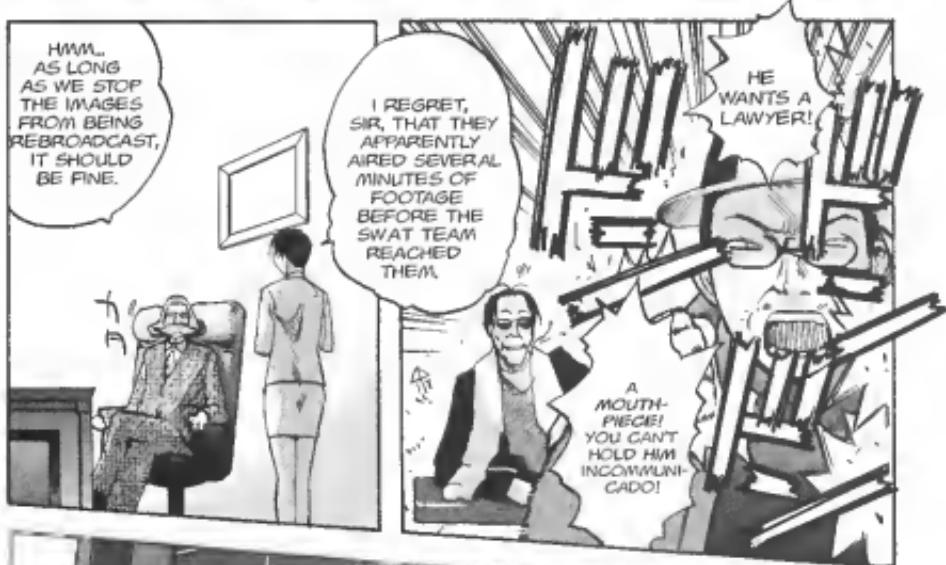
MISSION 3

THIS IS NOT A FIGMENT OF YOUR
IMAGINATION

INTRODUCTION









YOU'RE
ALL IN
SPECIAL
UNIFORM.
I SEE...
VERY GOOD...

...VERY
SPECIAL
UNIFORM

THIS? NO.

AND IS
THAT...
YOUR, UH...

HOW
SHALL
I PUT IT...
A
DIFFERENT
WORLD
THAN
YOURS...

WHERE
DO
THEY
DRESS
LIKE
THAT?

THIS
IS MY
NATIVE
DRESS.

Aye. That it
must be.





I think
it's a public
nuisance an' aal.
This sort o' thing
should be strictly
reeregulated.

I THOUGHT
IT WAS KIND
OF COOL, REALLY.
THEY SHOULD
DO MORE
COMMERCIALS
LIKE THAT.

DON'T
THEY DO
THAT KIND
OF
THING AT
CONCERTS
OR
SOMETHING?

WELL, YEAH.
SO, IT WAS
LIKE, A BIG
HOLOGRAM?



HUH?
BUT WE
ALL
SAW IT,
DIDN'T
WE?

YES...
BUT, IN FACT,
TECHNOLOGY
HAS NOT
YET ADVANCED
TO THE POINT
OF CREATING
SUCH, HUGE,
VIVID 3D
IMAGES...

ANYWAY,
I GUESS
TECH-
NOLOGY
MARCHES
ON.



SO
YOU LIKE
IT WHEN
GUYS
WEAR
THEIR
HAIR
LONG?
INSTEAD
OF
STICKING
UP?

MM...
TAKE
AWAY
THAT
GAUDY
COSTUME...
AND HE'S
ACTUALLY
QUITE
HAND-
SOME

LOOK.

WE'LL
RETURN
TO THAT
LATER...
WHAT I
WANT TO
TALK
ABOUT
NOW IS
WHOSE
IMAGE
IT WAS.





I'M AFRAID I'M GETTING A LITTLE AHEAD OF MYSELF. YES, I ADMIT THERE ARE TIMES I DO NOT EXPLAIN THINGS ADEQUATELY.

HMM...

"ENEMY"... DO YOU MEAN HE'S YOUR POLITICAL RIVAL, OR SOMETHING...?

"ESTABLISHED FACT"?

...I WANT TO KNOW IF WE CAN STILL BACK OUT AFTER YOU'VE FINISHED.

SIR, BEFORE YOU SAY ANYTHING MORE...

YES?

WE MUST CONFRONT IL PALAZZO...

NEVERTHELESS, LET ME DARE TO BEGIN WITH THE CONCLUSION.

SIR! STOP, STOP. PLEASE STOP.

LET ME TELL YOU WHY THE CITY ENVIRONMENTAL SECURITY ADMINISTRATION WAS ESTABLISHED.

MS. MATSUYA. I CAN UNDERSTAND YOUR WISH TO OBFUSCATE* YOUR FEELINGS AT THIS DIFFICULT MOMENT.

*obfuscate: normal person would say "hide"







YES?

DOCTOR,
I NEED
TO KNOW
WHY
YOU'VE
BEEN
DOING
THIS.

We
wuz
bait.

AH.
THAT'S
VERY
SIMPLE.

"ENTRY-
LEVEL".

THE JOB
LISTING
SAID "CIVIL
SERVANT".

WHY?

YES.

SO
YOU
WANT TO
STOP HIM
FROM
USING
IT.

YOU
SAID YOU
WANT US
TO SEIZE OR
DESTROY
THIS OVER-
TECHNOLOGY.

*...can
destroy
the
world!*

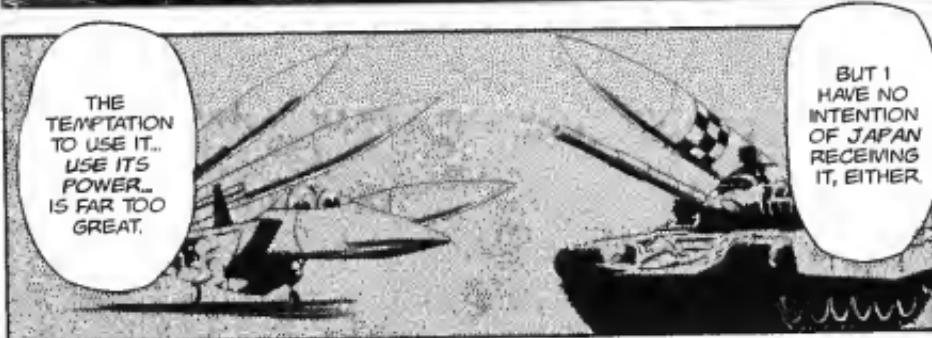
*His
over-
technology...*





HOWEVER, THEY HAVE NEVER UNDERSTOOD MY TRUE PURPOSES. THEY BELIEVE I AM TRYING TO CONCEAL THIS OVER-TECHNOLOGY FROM FOREIGN POWERS. THAT MUCH IS TRUE.

I APPROACHED THE NATIONAL GOVERNMENT WITH MY PLANS LONG AGO. WITH THEIR COOPERATION, HIS AGENCY WAS ESTABLISHED.



THE TEMPTATION TO USE IT... USE ITS POWER... IS FAR TOO GREAT.

BUT I HAVE NO INTENTION OF JAPAN RECEIVING IT, EITHER.



NOW THAT YOU KNOW, YOU MUST ALSO REALIZE THAT YOU WON'T BE ABLE TO LIVE ANYWHERE IN THIS COUNTRY WITHOUT MY PROTECTION.

WHAT THEY HAVE NEVER UNDERSTOOD IS THAT I INTEND TO DESTROY THE REST.

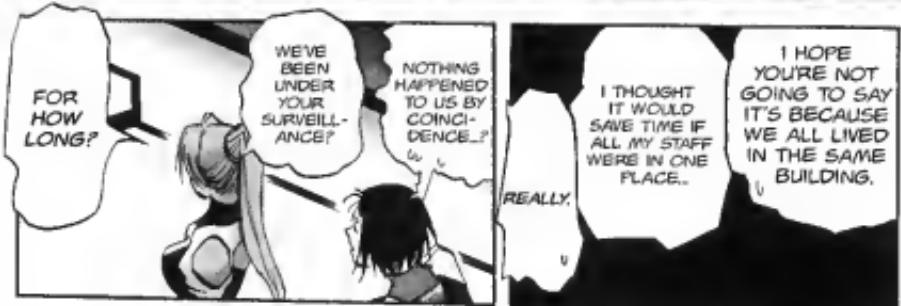


FOR YEARS, I HAVE BOUGHT THEM OFF, SOME-TIMES WITH MONEY, SOMETIMES WITH MINOR INNOVATIONS-- IMPRESSIVE TO THEM, BUT THE LEAST OF WHAT THE OVER-TECHNOLOGY CAN DO.



RATHER, PLEASE TAKE IT AS AN INDICATION OF HOW DESPERATELY I NEED YOU ALL.

IS THAT A THREAT?



THE
IMPORTANT
THING IS
THAT YOU
ARE THE
HEROES WHO
WILL SAVE
THIS WORLD
FROM
DESTRUCTION!

AND
NOW
YOU KNOW
WHY YOU
MUST
FIGHT!



I really
wish
I could get
into this
role.



I REALLY
ENVY YOUR
ENTHUSIASM.



YEAH!
WE
ARE THE
HEROES!

...WHO
ARE
YOU?



AND...

HE'S...



WHO
IS IL
PALAZZO
?

...HMM?



NO, I DON'T
THINK THERE'S
ANY HARM IN
TELLING YOU
WHO I AM.

LET
ME
SEE...

THERE
WAS A
CITY CALLED
SOLARIA.

ONCE
UPON A
TIME...

I WOULD
EXAGGERATE,
PERHAPS,
WERE I TO SAY
SOLARIA WAS A
GLORIOUS CITY.
BUT IT WAS
A FINE PLACE,
MODERATELY
DEVELOPED, WITH
A GREENBELT,
AND GOOD
ZONING.

DON'T
LOOK AT
ME, MAN, I
DON'T KNOW
GEOGRAPHY.
"Solaria?"

WHAT'S
HE
TALKING
ABOUT?

OH...
YEAH.
I GET
IT.

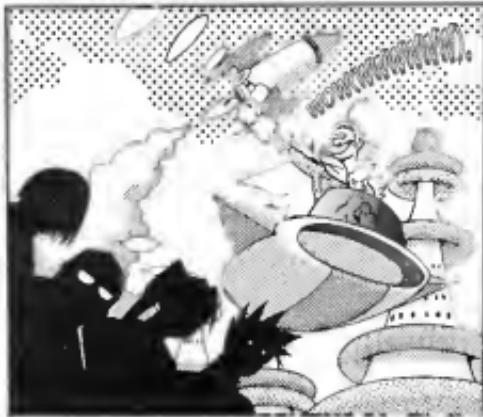
PLEASE.
YOU MUST
UNDER-
STAND--
THIS WAS
TWENTY
THOUSAND
YEARS
AGO.

COME ON,
DOCTOR--
START
MAKING
SOME
SENSE!

SOLARIA
WAS THE
ONLY
CIVILIZATION
AT THAT
TIME...

2000?

W
H
A
T?





Eh...



WELL...
NO...
NOT
QUITE.

SO
YOU'RE
TWENTY
THOUSAND
YEARS
OLD?

I THINK
YOU LOOK
QUITE
YOUNG,
SIR.

TO BE
HONEST,
I'M NOT REALLY
SURE HOW
OLD I AM.
AFTER THE
FIRST TWO
OR THREE
THOUSAND
YEARS,
YOU KNOW,
IT FEELS
A LITTLE
POINTLESS
KEEPING
TRACK...

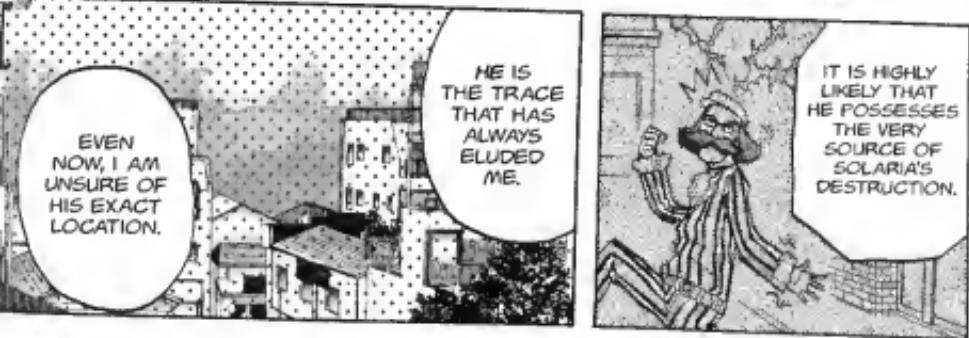
YOU SEE,
SINCE THE
FALL OF SOLARIA,
I HAVE NOT ALWAYS
BEEN ACTIVE—
RATHER, ON
OCCASION I
HAVE LAIN
DORMANT, FOR
CENTURIES AT
A TIME...

"Iain
dormant?"

I DETECTED
THE
PRESENCE
OF THE LAST,
AND MOST
POWERFUL,
REMAINING
LINK...

ANYWAY,
IT'S BEEN
A LONG
STRUGGLE.
YET JUST
WHEN I
THOUGHT
I HAD
DESTROYED
ALL THAT
REMAINED
OF MY
PAST...

I DO?



TO
THE
POINT
WHERE
I WANT
TO
VOMIT.

HAVE YOU
COME TO
UNDERSTAND
THE
SITUATION
YOU'RE IN
A LITTLE
BETTER?

YES.

AHEM.
WOULD
THOSE
"THINGS"
INCLUDE
US?

I surpurz this
is what they
call a life less
ardinary.

RIGHT NOW, I
WISH MORE
THAN ANYTHING
THAT THE
DOCTOR WAS
A PARANOID
SCHIZOPHRENIC.

HE WAS
CUSTOMIZED
FOR THIS
CRAP...

THE
FATE
OF THE
WORLD
RESTS
ON MY
SHOULDERS--
HOW COOL
IS
THAT?

THIS IS
AWE-
SOME!

YES,
AND
WHAT
DO YOU
SAY?

WE'VE BEEN
CONSIDERING
YOUR REMARKS
ABOUT OUR NEW
RESPONSIBILITIES
TO SAVE
THE WORLD.

SIR, YOU'VE
BEEN DOING
MOST OF
THE TALKING
THUS FAR.

HMM, A
POSITIVE
ATTITUDE.
I LIKE
THAT.

WE
WANT A
RAISE.

END MISSION 3

THEY
GAVE YOU
TWO WEEKS'
LEAVE? DID
SOMETHING
HAPPEN
AT WORK,
DEAR?

I'm sur
glad yer
hurn, big
brotho!

MAM

They left
me. I should make time
tak sum time
I think th... mom.
situation owoh.

Erm...

It's a

littl

had

hik sum

time

I expain,

I think th...

mom.

situation owoh.

EXCELENTAG

MISSION 4

THE GREAT WIDE TOWER

OH,
LORD IL
PALAZZO...

THINE
ALABASTER
TOILETS
BLEAM...

--WHAT
AM I
DOING
!!

...UNDIMMED
BY HUMAN
TEARS...



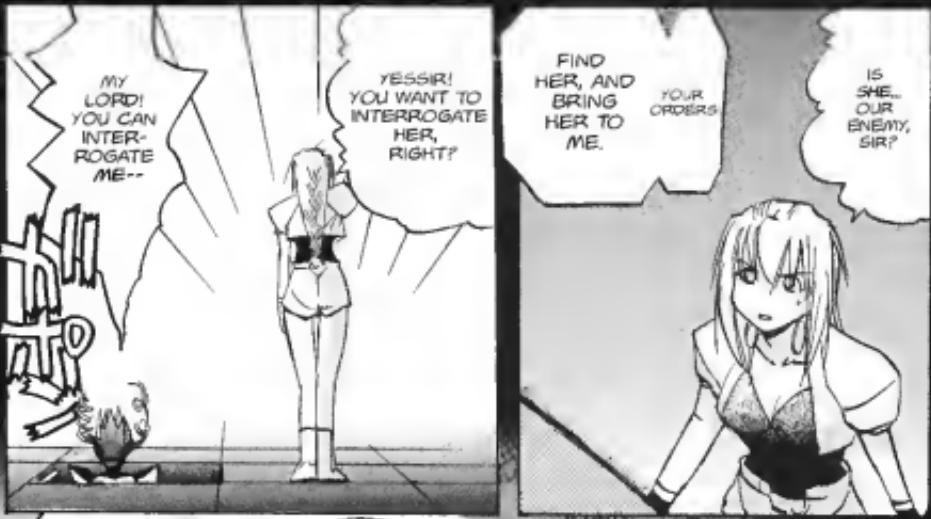
THIS
WASN'T THE
PLAN!

SENIOR,
BE
CAREFUL—
I JUST
WAXED.

OH,
SENIOR...
BLOOD...

THIS
WASN'T
THE PLAN
EITHER!











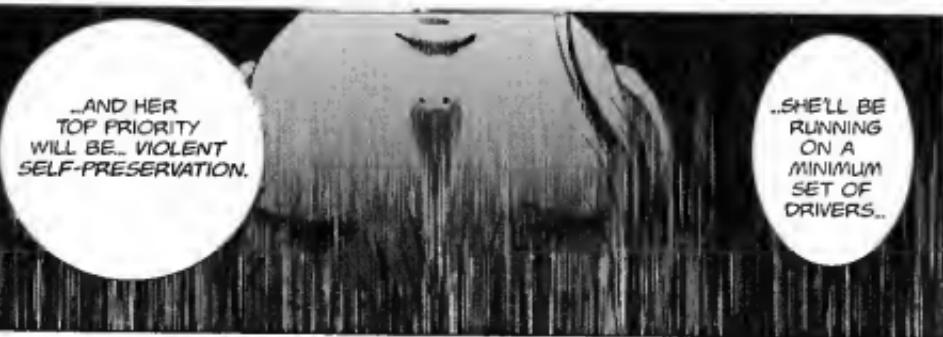
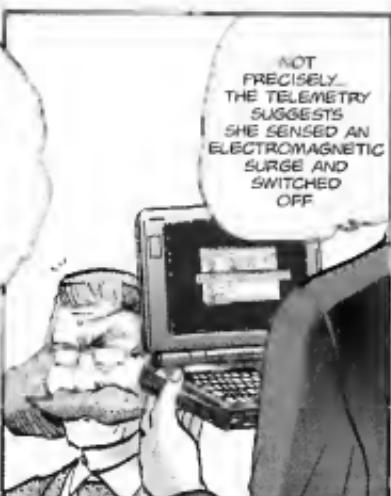


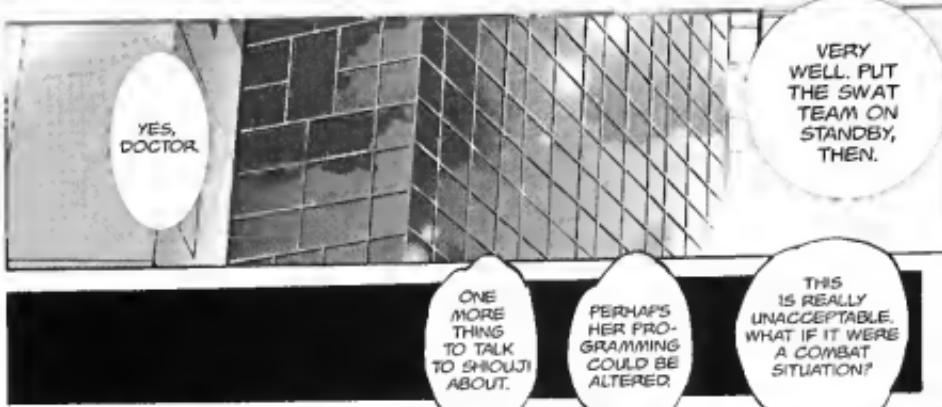




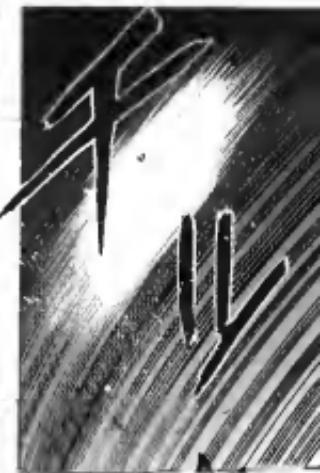


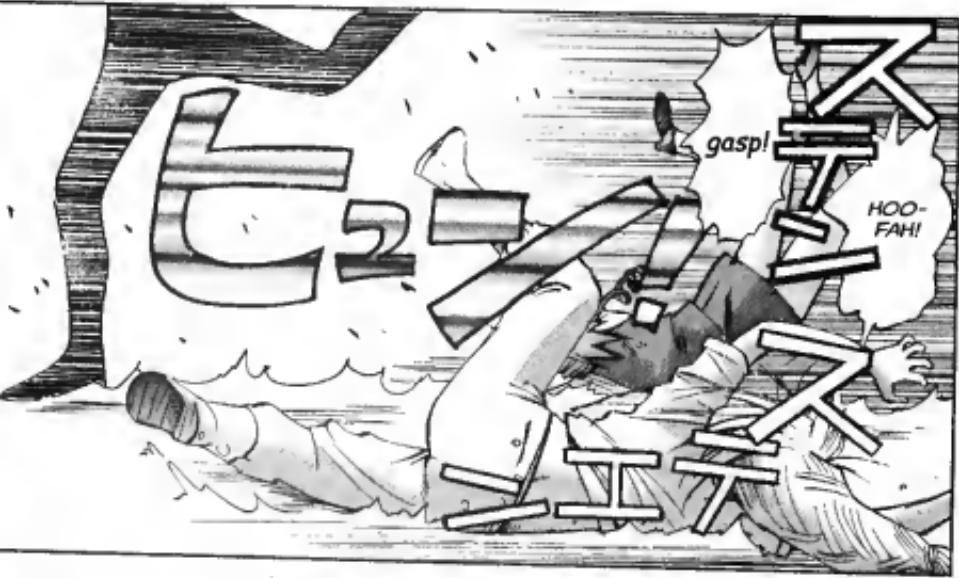
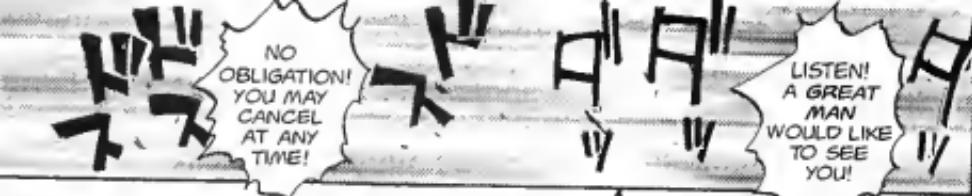






















SO
WHAT DID
CAUSE THE
ACCIDENT?

I'M
HAVING A
HARD TIME
BELIEVING THAT
ROPPONMATSU
SIMPLY SLIPPED
ON THE
FLOOR
WAX.

WE'RE STILL
AWAITING THE
PROFESSOR'S
ANALYSIS.

YES.
PUT HIM HELLO
THROUGH.

ONE
MO-
MENT,
SIR.

THAT
WOULD
HAVE
INDEED
BEEN...
ABSID.

COULD
SHE
POSSIBLY
HAVE
WAXED IT
HERSELF
—?

THE
FLOOR
WAS NOT
SCHEDULED
TO BE
WAXED AT
THAT
HOUR...

WHAT
WAS
THAT
ABOUT?

IT'S ALL
RIGHT. SHE
SHOULD
BE
RELEASED.

YES...
YES, WE
CAN
CONFIRM
HER
IDENTITY.

MISS
MATSUYA
WAS DETAINED
WHILE TRYING
TO BOARD
A FLIGHT
OUT OF
THE
COUNTRY.

OH
HO!

TO
MAKE
UP HER
MIND TO
LEAVE US IN
LESS THAN
A DAY--? I'M
ENCHANTED.

I DON'T
KNOW HOW
SHE OBTAINED
IT, BUT THEY
SAID SHE
HAD A FAKE
PASSPORT.



EXCELSIOR



...ARE
YOU EVER
GOING TO
TRY ACTING
YOUR
AGE...?

...YOU JUST
WANTED TO
MEET AN
ATTRACTIVE
WOMAN.

PERHAPS...

THAT
WOULD
BE
EASIER
THAN
ACTING
MY IQ.

LOOK...
ABOUT
THE
INTRUDERS...

MISSION 5

A FEW WORDS I'D LIKE TO CONVEY TO YOU

YOU
SOUND
VERY
CERTAIN
OF THAT.

I BELIEVE
THOSE
CONNECTED TO
IL PALAZZO
WERE
RESPONSIBLE.

I DOUBT
THEIR
INTELLIGENCE
SERVICES
EVEN KNOW
ABOUT
ROPPON-
MATSU.

I'VE DONE
MY BEST TO
KEEP HER
EXISTENCE
SECRET IN
THE FIRST
PLACE.

IN FACT,
I'M
SURPRISED
THEY
HAVEN'T
TRIED BEFORE

I WOULD
THINK ANY
NUMBER OF
FOREIGN
POWERS
WOULD LOVE
TO GET
THEIR HANDS
ON HER.

THE
AFFAIR DIDN'T
SMACK OF
SPECIAL FORCES
OR ELITE AGENTS.
IF I DIDN'T
KNOW BETTER,
I MIGHT ALMOST
HAVE CALLED IT
AMATEURISH.

FURTHER-
MORE,
THE FEEL
OF IT WAS
WRONG.

...WHICH MY SON ONLY COMPLETED.

MMM... YES,
BUT BEAR IN
MIND, SHE'S THE
CULMINATION OF
MY HUSBAND'S
RESEARCH.

I'D STEAL THE DESIGNER-- GOJYOU.

AND IF I WANTED TO OBTAIN THE TECHNOLOGY INSTALLED IN ROPPONMATSU, I WOULDN'T GO TO THE TROUBLE OF TRYING TO STEAL THE MACHINE.

WELL--
PERFECT
IS A
VERY BIG
WORD.

ROPPONMATSU HAS TO BE ABLE TO REACH THE GATE OF THAT RUIN AND CONFRONT ALL THAT LIES WITHIN.

SHE MUST BE PERFECT.

SHE CAN'T BE COMPLETE, NOT IF SHE WAS SO CASUALLY DISABLED.

ROPPONMATSU MAY UNLOCK IT... BUT SHE CANNOT OPEN IT ALONE.

WHEN SHE BECOMES PERFECT, YOU WON'T NEED THOSE KIDS ANYMORE, WILL YOU?

ROPPONMATSU MUST BECOME THE KEY THAT WILL UNLOCK THE GATE.

SHE MUST NEUTRALIZE EVERY DANGER SHE MAY ENCOUNTER ON THE WAY TO THE RUIN. SHE MUST BE PERFECT BEFORE THE GATE... AND PERFECT INSIDE THE GATE.









I HAVE
DEVOTED
MYSELF
TO ERASING
THE RUINS
OF THE PAST
FOR AGES
UNTOLD.



TELL
ME
MORE
OF YOUR
FAIRY TALE,
KABAPU.



...AND I
ADMIT THAT I
HAVE AT TIMES
USED MEANS
THAT WERE...
UNCIVILIZED.



I BELIEVED
THIS WAS MY
MISSION..



I WOULD
TAKE MY
HAT OFF
TO YOU, IF
I HAD ONE...
THANK GOD
NO ONE
DOES ANY
MORE.



WOULD YOU
DESPISE ME--
WERE I TO TELL
YOU THAT I
HAVE EVEN
USED DEAD
MEN'S
SOULS?

OF
TAKING
THINGS
SO
SERIOUSLY?
DONT
YOU
EVER
GET
TIRED?

UNTIL I
ELIMINATE
THE FINAL
RUIN, MY WORK
SHALL NEVER
CEASE.

...AND
MAKE
YOURSELF
BELIEVE IT
NEVER
HAPPENED.

FORGET
THE
RUINS...
FORGET WHAT
HAPPENED
SO
LONG
AGO...

WHY
DON'T
YOU JUST
RETIRE
FROM ALL
THIS?

OR
COULD
IT BE
YOUR
SELF-
RIGHTEOUS
CRUSADE
MASKS A
TRUE EVIL
NATURE...?



WHY NOT
A SLIGHT
CHANGE
IN PLANS?
USE YOUR
RESOURCES
TO CONQUER
THE WORLD.

YOU
MIGHT
MAKE AN
APPEALING
VILLAIN.

...



WELL...
FAR BE
IT FROM
ME TO TELL
SOMEONE
HOW TO LIVE
THEIR
LIFE.

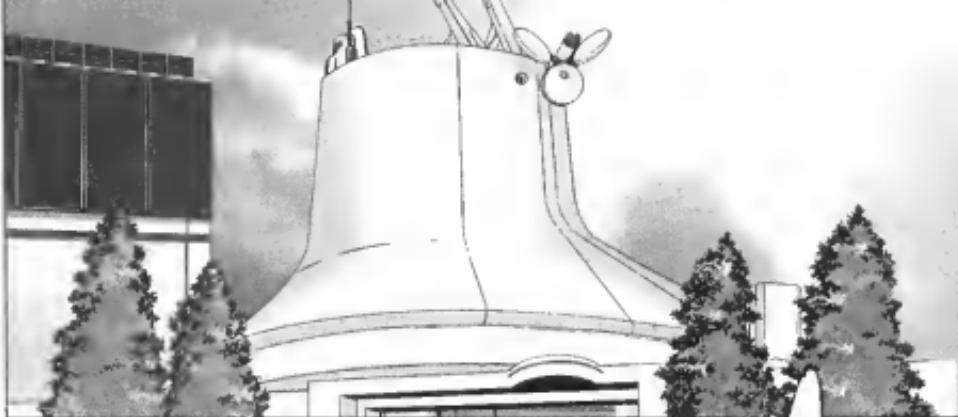
I'M
ALMOST
THERE
NOW.



I WILL
DESTROY
WHAT'S INSIDE
THE LAST
RUIN'S
GATE

...THEN
I'D BE NO
DIFFERENT
FROM IL
PALAZZO.







A
CLASSY
LADY.

CHOK

PLEASE
WAIT
TIL I GET
THESE
OUT OF
SIGHT!

UHH.

UHH... I'M
WARNING
YOU. YOUR
WORK-STUDY
CREDITS
ARE IN
DANGER.

IT'LL
COM-
PRO-
PROMISE
YOUR
SCIENTIFIC
INTEGRITY!
ESSOR.
DON'T
LOOK!

K-YA!
KKKK-YAA!
AAAA!







Today a baby boy was born to Miwa and myself, Tenmangu Shiouji.



It feels strange. The birth made me realize I'm more than just a researcher now. I have become the father of a living thing.

IS
THIS
HIS
DIARY
?

ITS...

Is this the feeling that paternity brings to a man? When that small and vulnerable baby grasps your finger with all its strength?



I tried to imagine the kind of life my boy will lead. Will he choose science, like me? Will he surpass what I have done?

...MMMP?

PRO-
FESSOR...

Notes On The Development of Ropponmatsu

THE
SEARCH
FOUND A
SECOND
FILE...



- Re: Reinforcement of Integrated Sensory Organs
- Re: Reinforcement of Artificial Muscles
- Re: Reinforcement of Artificial Skin and Optical Disguise





Re: Control Assist and Coding via Quantum Computer
Balancer and Adjustment of Output
Re: Reinforcement and Weight Saving of Joints



Re: Expansion of Active Time via Nanosolar Energy
Re: Integration with Biological Parts and Adjustment



Re: The Ruin-The City's Technological System

THERE'S MORE...



Re: Discovery of the Ruin's Location and Its Study

Re: Recovery of Frozen Organism

Re: Application of the Studies on Ropponmatsu

Re: A Study on the History of Solaria



Re: That People's Technology-Irreproducible?



Re: A Study on Dr. Kabapu



Re: Matters that the Observer, Dr. Kabapu,
Has Brought About

Re: A Study on the Core Structure of Ropponmatsu

Conclusion: Is it possible to generate this
object on Earth?



This is as much I can show you for now.



You must discover the rest on your own.

You're so naughty to poke
around in Mommy's drawers! ♥



...BUT
I DID
BECOME
ARROGANT.

I
THOUGHT
I HAD
BEEN
CAREFUL.
NOT TO
GROW
OVER-
CONFIDENT.

YOUR
MOM
WANTS
THE
BEST
FOR
YOU.

DON'T
BE UPSET,
PROFES-
SOR.

SHE'S
NOT
THAT
BAD,
IS
SHE,
SIR?

SHE
COULD
HAVE
SHOWN
ME FAKES,
IF SHE
WANTED
TO.

I DON'T
UNDER-
STAND
WHAT
SHE'S
THINKING.

YES.
AND IT WAS
VERY GENEROUS
OF MY MOTHER
TO SHOW ME
THIS MUCH.

DO
YOU
THINK
THAT WAS
REALLY
YOUR
DAD?

THIS WORK
IS MORE
ADVANCED
THAN EVEN
WHAT MY
FATHER DID
TWENTY
YEARS
AGO.

SO MY
MOTHER
DOES HAVE
THE REST OF
HIS RESEARCH
FILES...YET
SOMETHING
STILL DOESN'T
ADD UP.

...THIS
RESEARCH
CONTINUED...
EVEN
AFTER HIS
DISAPPEAR-
ANCE.

IF
THESE
DOCUMENTS
ARE
GENUINE...
THEN I
BELIEVE...

OR...
MAYBE SHE...

I ASSUME
MY MOTHER
THEN KNOWS
WHERE HE
REALLY IS...OR
IF NOT, SHE IS
AT LEAST ABLE
TO EXCHANGE
INFORMATION
WITH HIM...

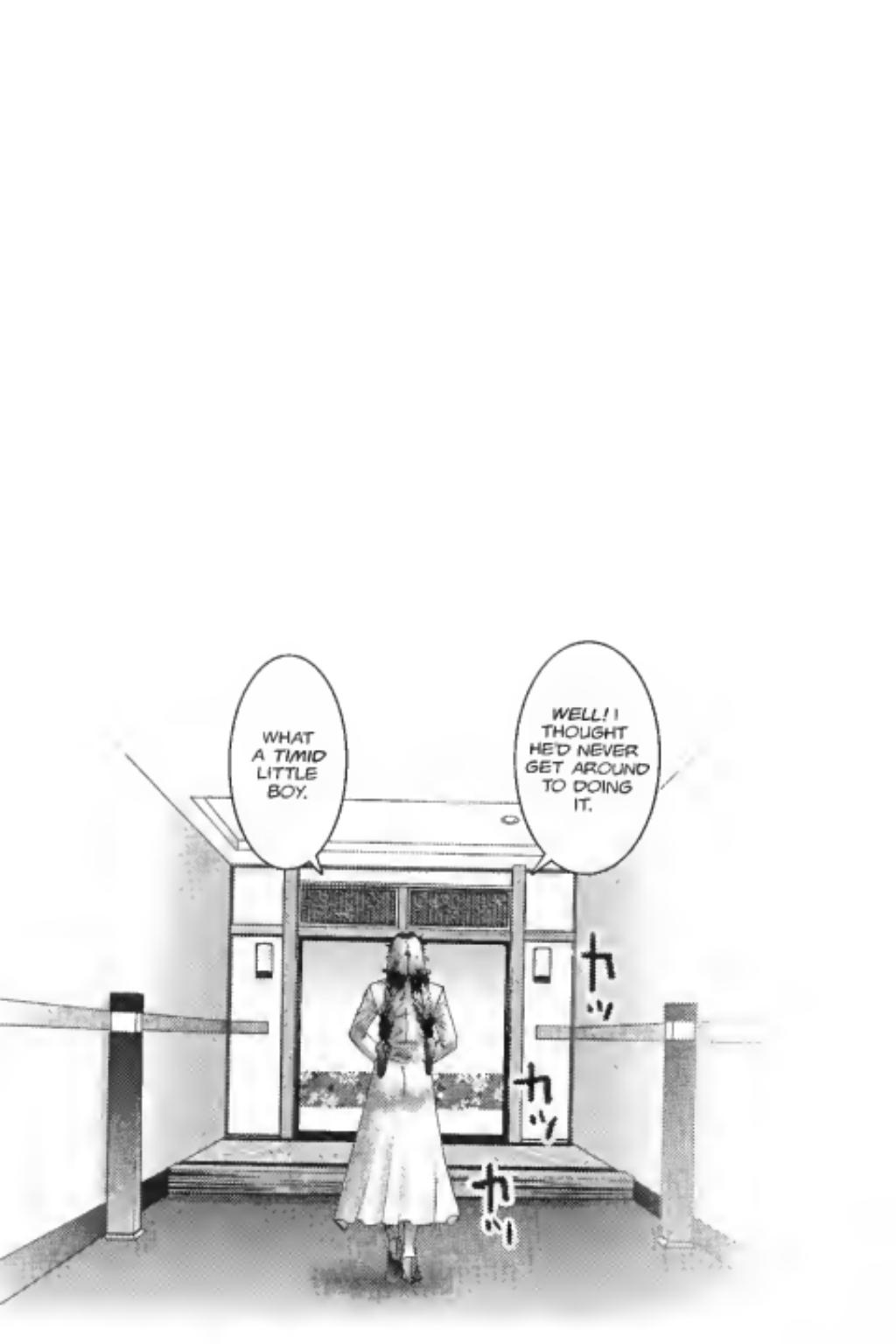
WHO-
ARE-
TOO-
NOSEY...

WOMEN-
DISLIKE-
MEN-

-DON'T
KNOW-
-EH?

SO-
YOU-
REALLY-

END MISSION 5



WHAT
A TIMID
LITTLE
BOY.

WELL! I
THOUGHT
HE'D NEVER
GET AROUND
TO DOING
IT.

EXCELSIOR

*...it's the
musical
laughter
of innocent
souls.*

*A breeze that
blows through
the trees...*





MISSION 6

ALLIANCE IN THE PARK



NO.
MOST
FIND IT
UNCOMFOR-
T-
ABLE.







TO ME, DR. KABAPU IS NOTHING MORE THAN A LINK TO MY FATHER.

BUT IT'S ONLY A CONTRACTUAL ARRANGEMENT - BASED ON OUR MUTUAL INTERESTS.

MAYBE I DO LOOK LIKE HIS PUPPET.

MY FATHER VANISHED 20 YEARS AGO.

WHAT DO YOU MEAN?

TO YOUR FATHER ?

...HE'S EVERYTHING I DREAM OF BEING.

HIS NAME IS TENMANGU SHIOUJI.

NOT LIKE ME. HE WAS A GREAT SCIENTIST.

WAS YOUR FATHER A RESEARCHER, LIKE YOU?

NO... THERE'S NO NEED TO BE SORRY.

I'M SORRY. I DIDN'T MEAN TO BRING UP BAD MEMORIES.

THAT'S
RIGHT.
I'M ALMOST
CERTAIN
THAT HE WAS
MY FATHER'S
PATRON.

SO DR.
KABAPU
WORKED
WITH YOUR
FATHER?

YES...AND
ALREADY
POWERFUL
ENOUGH
TO CONCEAL
HIS
PRESENCE
BEHIND
MY FATHER.

YOU MEAN
KABAPU WAS
ALREADY
A RICH MAN
TWENTY
YEARS
AGO?

MM.
A
MULTI-
FACETED
MAN.

HE
SEEMS
TO HAVE
THE POLICE
AT HIS BECK
AND CALL.

BECAUSE
I DON'T
THINK
I CAN
TAKE IT
ANYMORE.

TELL ME...
HOW DOES A
MAN OF YOUR
INTELLIGENCE
JUSTIFY
WORKING
FOR HIM?



AND
IT'S NOT
LIKE I'M AN
EXPERT, BUT EVEN
I CAN TELL THAT
ROPPONMATSU
IS A PIECE
OF CRAP.

SHE
ISN'T
SO BAD,
ACTUALLY.



I'M
JUST HIS
HIRED HELP...
NOTHING
ELSE.



DON'T YOU
REALIZE
YOUR GADGETS
ARE JUST
FEEDING
INTO HIS
FANTASIES?



THE
TECHNOLOGY
IS ALMOST
CERTAINLY
AT THE CUTTING
EDGE OF MODERN
SCIENCE...



WHERE DID
YOU COME
FROM?



THAT
IS A
CHAL-
LENGE...

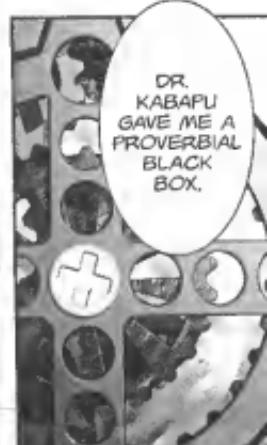
...BUT THE
HARDEST
PART IS
ACTUALLY THE
POWER SUPPLY.
A PERSON CAN
GO A MONTH
WITHOUT FOOD...
BUT YOUR
LAPTOP'S
LUCKY TO GO
FOUR HOURS.

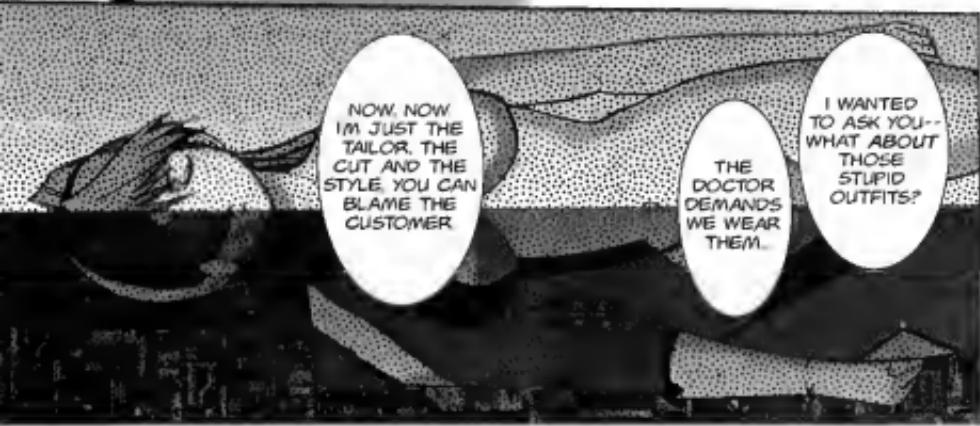
WHAT WOULD
YOU THINK IS THE
HARDEST PART OF
CREATING AN
INDEPENDENT,
HUMANOID
ROBOT?

WELL...
ITS
BRAIN,
I WOULD
SUPPOSE.

CORRECT.
DATA CAN BE
COMPRESSED,
PARTS CAN BE
MICROTOOLED.
BUT THE
ADVANCEMENT
OF POWER
STORAGE LAGS
FAR BEHIND.

SO
IT'S A
BATTERY
ISSUE.





WAIT.
YOU
SAID THE
SUIT CAN
ENHANCE
YOUR
STRENGTH...?

YOU SEE,
A CERTAIN
ELECTRIC
SIGNAL CHANGES
THE SHAPE
OF THE...

JUST
THE
ABSTRACT,
PLEASE.

YES,
IT'S A
BY-PRODUCT
OF MY
RESEARCH.
THE SPECIAL
FABRIC, KABAFU
SUPPLIED; IT'S
PART OF
ROPPON-
MATSUS
DESIGN,
TOO.

FORTUNATELY,
YOU'VE
ONLY USED
THEM FOR
PROTECTION
THUS FAR.

IT
DIDN'T
FEEL
THAT
WAY.

AH, WELL.
IN ESSENCE
THE OUTFIT
MEASURES
THE MOTIONS
YOU MAKE INSIDE
IT, AND THEN THE
OUTFIT MAKES
THE SAME
MOTIONS, ONLY
STRONGER
THAN YOU
COULD.

YOU
MIGHT HAVE
OBSERVED
THAT DR. KABAFU
IS STRONGER IN
TECHNOLOGY
THAN HE IS IN
EXPLANATIONS OR TRAINING.

YOU'RE
SAYING IT
GIVES YOU
WHAT..
SUPER
POWERS?

BUT WITHOUT
KABAPU'S
MATERIALS, AND
MY ENGINEERING,
THESE SUITS
CANNOT
BE BUILT
AT ALL.

CERTAINLY.

HMM...
WOULDN'T
THE MILITARY
BE
INTERESTED
IN ALL
THESE NIFTY
GADGETS?

WHY, AT
THIS POINT,
YOU MIGHT
KILL
SOMEONE
JUST WITH
A FRIENDLY
PAT ON
THE BACK.

I JUST
LOVE HER
MINIATURE
WAYS.

WHY'D YOU
MAKE THE
SECOND
VERSION?

AND EVEN
I CANNOT
DUPLICATE
THE CORE.

OH,
PLEASE
COME
BACK.

THAT'S
WHY YOU'VE
NEVER SEEN
ROPPONMATSU
I AND II
IN ACTION
SIMULTANEOUSLY.
NEXT QUESTION.

IVE
GOT SOME
THEORIES OF
MY OWN, AND
ROPPONMATSU
II IS THE TEST
BOARD.

HE
ONLY ASKED
ME FOR THE
FIRST, BUT
I WANTED AN
INDEPENDENT
MODEL FOR
MY RESEARCH.

Hii

WE'VE
BEEN
SITTING
HERE FOR
A LONG
TIME.

WOULD
YOU LIKE
TO COME
BACK
TO MY
PLACE?



UMI

I WISH
FOR A
LIFE BEYOND
PROVIDING
TECH
SUPPORT TO
THE DOCTOR.

YOU
SEE...



UMI-KUN!

UMI!

BRING
SOME
TEA FOR
US.

um...
you
have a
guest...?

YES,
PROFESSOR
!









BUT NOW HE'S NOT HERE. HAS IT OCCURRED TO YOU THAT DR. KABAPU MAY WANT TO FIND OUT WHAT YOU KNOW ABOUT YOUR FATHER?

HE MAY NOT HAVE MONITORED THE LAB WHILE YOUR FATHER WAS STILL HERE.

THAT DOESN'T MAKE SENSE AT ALL.

HMM?

...HMM.

IF DR. KABAPU... IS STILL CONTROLLED BY SOME FORCE, IT WOULDN'T BE ME, BUT...

ARE YOU SURE HE DOESN'T HAVE THIS PLACE BUGGED?

YES, YES, I'M SURE.

THE IDEA SUCH LOGIC MIGHT ENTER INTO HIS HEAD, OR ANY LOGIC, FOR THAT MATTER...





...WELL,
WHAT PART
WOULD
THAT
BE?

SOME
PART
OF THE
DOCTOR'S
STORY
MAY BE
TRUE,
BUT...



BELIEVE
THE STORY,
AND FROM
THAT POINT
ON THE
DOCTOR HAS
CUT YOUR
BRAKES
ENTIRELLY.

A LOST
CIVILIZATION...
DESTROYED
BY ITS OWN HUBRIS...
A TECHNOLOGY
TOO DANGEROUS
TO EXIST? IT SMACKS
OF LEY LINES
AND ANCIENT
ASTRONAUTS.



...TO
WHAT
PURPOSE?

OR IS HE
INTENTIONALLY
KEEPING
IL PALAZZO
AND HIS
FOLLOWERS
AT
LARGE?



WHAT
ABOUT
THIS, IL
PALAZZO?



HIS
PURPOSES
ARE ALWAYS
UNCLEAR, HIS
INTENTIONS ALWAYS
INCOMPREHENSIBLE,
AND HIS
EXPLANATIONS
ALWAYS VAGUE.

WELL, ASK
YOURSELF--
THE DOCTOR HAS
ROPPONIMATSU,
HE'S GOT THE
MAYOR, THE
POLICE...

...HE RUNS
THIS TOWN,
AND HE CAN'T
CAPTURE
ONE MAN?



HOW
DO YOU
DO? MY
NAME IS
MATSUYA.
I'M AFRAID
IVE BEEN
TAKING
UP YOUR
SON'S
TIME
TODAY...

M-MOM,
TH-THIS
IS...

muh...
muh...

HAVING
SOME-
ONE
OVER?



OH,
HE'S SO
SHY.

S-SURE
PLEASE
BE HIS
FRIEND
OKAY?



SHE'S ON
DR. KABAPU'S
STAFF. I HAVE
ONLY A BUSINESS
RELATIONSHIP
WITH HER!

P-PLEASE
STOP
TALKING
NONSENSE,
MOTHER!

OH
DEAR,
GOYOU-
CHAN--
ARE YOU
BEING
UNFAITH-
FUL?



THERE'S SOMETHING STRANGE HERE... SOMETHING ABOUT THE PAST...?

SHOUJI, MAYBE IT'S BECAUSE I'M A WOMAN, BUT... I DON'T KNOW QUITE HOW TO PUT THIS-- THERE'S SOMETHING ARTIFICIAL ABOUT YOUR MOTHER'S SEXUALITY.

I GUESS I'LL GO HOME NOW.

WELL, SHE DID SORT OF SMOTHER OUR CONVERSATION.

THIS MAY BE THE ONLY SAFE PLACE TO TALK.

THANK YOU... I WILL.

COME BACK WHENEVER YOU WANT TO TALK.

BESIDES HIS PECULIAR TASTES HE SEEMS LIKE A PRETTY DECENT SCIENTIST.

HMM...

END

MISSION

6

YOU'RE SO INSENSITIVE.

SHE LOCKED HERSELF IN HER ROOM.

HMM? WHERE'S UMI-KUN?



EXCELSIOR

EXTRA EPISODE

THEY
CALL HIM
'DOCTOR'!

HEY,
NURSE.
YOU KNOW
WHAT THEY
CALL THE
GUY WHO
GRADUATES
LAST IN HIS
CLASS
AT MED
SCHOOL?

BUT NOW
THERE'S NO
MALPRACTICE
SUITS! NO
BOARDS OF
INQUIRY! NO LAB
TESTS AND NO
ETHICS!
AND HOW,
YOU ASK?

HAW! HAW!
THEY DARED
PLAY ME DOWN
IN THE ANIME!
A HARMFUL
CHARACTER,
THEY SAID--CAN
YOU BELIEVE IT?
CERTAIN PEOPLE
DISAPPROVED OF MY
INIMITABLE STYLE,
AND SUBTLE
SATIRE, OF A
BELIEVED OSAMU
TEZUKA CHARACTER!

The voice of
Akio Otsuka!

BECAUSE
THIS IS AN
IMAGINARY
STORY!

DOCTOR B.J. IN WHITE

THE DOCTOR...IS IN!



CLINIC OF THE SUPER

YOU
CAN'T
HAVE IT
BOTH WAYS,
DOCTOR!

STOP!
THIS IS
DISGRACEFUL!
SURE, YOU CAN
SEE MY FINE-ASS
STABLE OF
HEALTH CARE
PROFESSIONALS,
BUT I'M IN
THE PAGE
FOLD!



FORWARD--
TO
THE
OB/GYN
WARD!

RIGHT
NOW I'M
WISHING
I WERE
35,000
FEET
AWAY.

HA! WE'RE
NOT GOING TO
DESEXUALIZE
YET ANOTHER
JOB! LOOK HOW
STEWARDESSES
LET
THEMSELVES
GO ONCE THEY
BECAME 'FLIGHT
ATTENDANTS'!

WE
DON'T
HAVE
ONE!



PLEASE
CALL
ME
'NURSING
STAFF'
!!

I'M THE
DOCTOR!
BEING
ARROGANT
IS MY JOB,
NURSE!

WHAT'S
YOUR
PROBLEM?
SCREECHIN'
LIKE YUKO
MIZUTANI!



POOR
HEAD
NURSE
FUKUYA.

JH
9 LI

WELL...
I'M A
LITTLE SELF-
CONSCIOUS
IN SUCH
FEMININE
ATTIRE.

THIS, I'M AN
HOSPITALIST
PHOTO.

HUH?
WHY
ARE YOU
GETTING
CAMERA-SHY,
SENIOR?

OH...
HIM.

HAVE YOU
HEARD THE RUMOR?
DR. IWATA MAY
BE THE NEXT
HOSPITAL
DIRECTOR!

AND
THIS HAT.

WH--
WHAT
DID YOU
JUST
SAY?

LOOK! HE
GROPS
PEOPLE
WITH THAT
HAND!



HMM...
IT'S
HARD
TO SAY
EXACTLY,
BUT--

WHEN
DO YOU
THINK I
CAN GO
HOME?

THANK
YOU. I
OWE IT
TO YOUR
GOOD
CARE.

YOU'RE
ALMOST
READY
TO BE
DIS-
CHARGED.

"THE
LAST
LEAF,"
EH?'

WHEN IT
FALLS, YOU
SHALL BE
COMPLETELY
WELL.

--DO
YOU
SEE THAT
LAST
LEAF
ON THE
TREE...?

IT'S
WHAT YOU
WOULD CALL
AN O.
HENRY
ENDING...



MISAKI!
WHAT HAVE
OLD IVY
LEAVES
TO DO
WITH YOUR
GETTING
WELL?
AND YOU
USED TO
LOVE THAT
VINE SO,
YOU
NAUGHTY
GIRL!



-I
DON'T
THINK
HE COULD
BECOME
DIRECTOR.

I, KASUMI
(OR ELGALA),
ADMIT DR.
IL PALAZZO
IS A SUPERB
PHYSICIAN,
BUT...

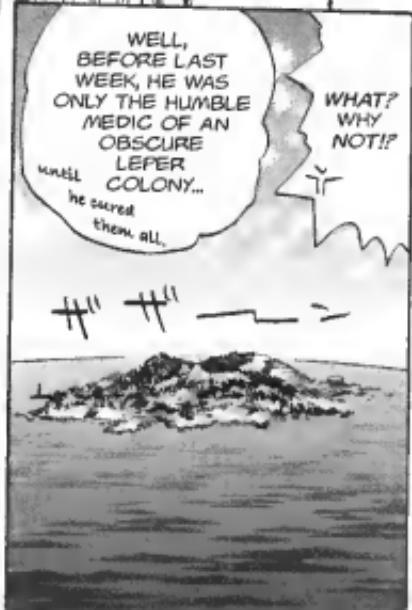
THERE GOES
ANOTHER
HEALTHY
PATIENT.



TRUE!
BUT AFTER
EVEN THEIR
NOSES AND TOES
GREW BACK, THE
HOSPITAL HAD
NO CHOICE BUT TO
ACKNOWLEDGE
HIS GENIUS AND
HIRE HIM!

WELL,
BEFORE LAST
WEEK, HE WAS
ONLY THE HUMBLE
MEDIC OF AN
OBSCURE
LEPER
COLONY...

WHAT?
WHY
NOT!?



PLUS,
HE'S
UNLICENSED!

W-WELL!
IT ONLY
GOES TO
SHOW HIS
YOUTHFUL
BRILLIANCE!



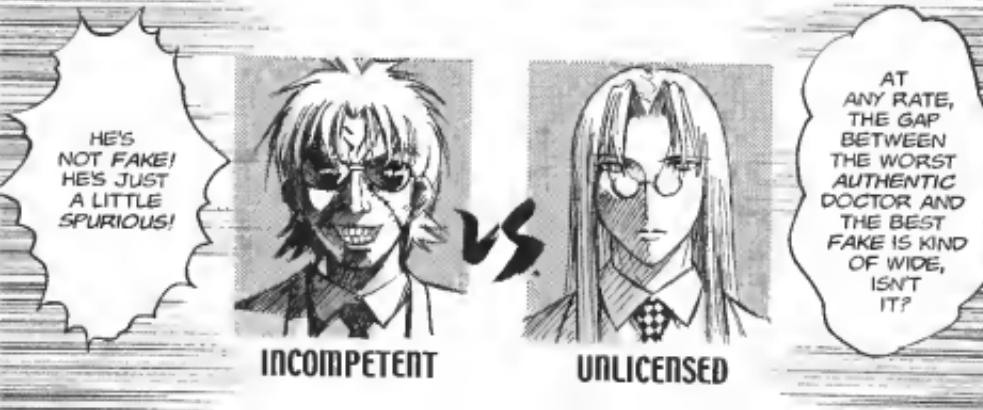
A
VEINAL,
MERCENARY
STREAK--

PLUS,
HE HAS
THIS QUIRK--
A HABIT OF
MOCKING THE
ALTRUISTIC
PRETENSIONS
OF THE
MEDICAL
FIELD!

--SO
WHADDAYA
TRYING
TO
SAY?

THAT HE'S
SOME KIND
OF MYSTERIOUS,
VAGABOND
SURGEON,
SPURNED
BY THE
ESTABLISH-
MENT?!









COME NOW, SENIOR, YOU KNOW BETTER.

NO, CERTAINLY NOT.

WOULD THERE HAPPEN TO BE... ANY NORMAL DOCTORS AT THIS HOSPITAL... ?

I'M NOT SQUEAMISH! I'M SCARED!

WHAT ARE YOU SQUEAMISH? YOU'RE A NURSE!

TO AVOID THE MORGUE.

HEY... AREN'T WE TAKING A DETOUR?

NONSENSE! I'VE NEVER SEEN SUCH A THING!

HAVEN'T YOU HEARD SENIOR? A MYSTERIOUS CORPSE THAT WALKS!

YES! OF THE GHOST!

SCARED?

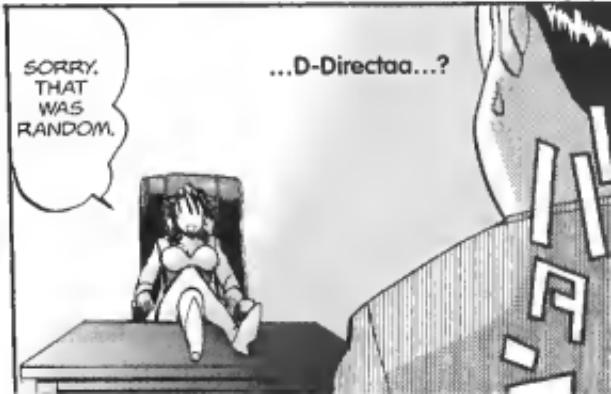
I D-D-DON'T WANT TO GO ANYWHERE NEAR!

THAT'S A TEE-PEE.

The power of Elgala compels you



HOSPITAL DIRECTOR





...ASSISTANT
DIRECTOR
DR. IWATA AND
DR. INTERN
IL PALAZZO!

THE
CANDIDATES
FOR NEW
DIRECTOR
ARE...



...THROW
A
DART?!

I MEAN,
IWATA
HAS TO BE
THERE BECAUSE
HE'S THE #2,
BUT WHAT DID
SHE DO...

"DR.
INTERN
IL
PALAZZO..."
!?

THE
MASSES,
I MEAN,
THE STAFF,
FACE A
CLEAR
AND
CRUCIAL
CHOICE!

I DIBBNT
MEAN
IS
DAB
WAY!

YOU
WILL
REFER
TO
HIM AS
"DR."
NOT
"DR.
INTERN"
!

STRIKE
THIS OUT,
WHITE-SHOED
HEATHEN!

OH,
SENIOR!
AND I
THOUGHT
NO ONE
COULD
BE MORE
EVIL
THAN THE
CURRENT
DIRECTOR!

KASUMI/
EL GALA!
WE
MUST
VOTE
EARLY
AND
OFTEN!

HEY,
THAT
WAS HER
POOR
JUDGMENT
--NOT
MINE!

WHAT
AN AWFUL
THING
TO SAY!
HAVE YOU
FORGOTTEN
HOW SHE
HELPED YOUR
CAREER?

SO THAT WOMAN WITH TOO MUCH MAKEUP (AND INAPPROPRIATE YOUTHFUL CLOTHES) IS GOING TO RETIRE AT LAST!

LOOK AT THE
EVIDENCE! ME, A
THOROUGHBRED,
UP AGAINST THAT
GATE-CRASHER!
MY FAMILY'S BEEN
IN MEDICINE
SINCE THEY
USED LEECHES!
HELL, I STILL
DO! □

THERE'S
ONLY
ONE
THING I
CAN
DO...

THAT
OLD
HAG
MUST BE
SENILE!

I HEAR
HE IS A
VERY
ABLE
DOCTOR.

AND
TO TOP
IT OFF,
PUTTING
PA-WHATISNAME
IN
NOMINATION—

HE
HAS
A
POINT.



My God!
What if he wins?!

ACROSS GENERAL HOSPITAL







Assistant
Director
Dr. Iwata

Dr.
Doctor
Intern
II
Palazzo

vay!



ARE
YOU
THAT
SURPRISED?



THE
HUMILIATION!
WORKING
UNDER THAT
UPSTART! WHY,
WE DIDN'T
EVEN GO
TO THE
SAME PREP
SCHOOL!

AND AT A
MINIMUM
YOU'D
HAVE
TO TAKE
BIO AND
O-CHEM
OVER AGAIN.

DOCTOR,
IT
WOULD
TAKE
YEARS.
...TO
EVEN
BEGIN
TO
EXPLAIN
TO
YOU...

IT
COULDNT
HAVE
BEEN HIS
CONNECTIONS!
IS IT JUST
THAT HE
HAD MORE
MONEY?!

SO
YOU'RE
JUST
GOING
TO
QUIT?

sigh
o' o'

HOW
CAN I
CONTINUE
MY VITAL
WORK
HERE?

I'M
NOT
GONNA
TAKE
IT!

HOW
DID I EVER
END UP IN
THE SAME
BOAT WITH HIM?
WHERE IN
MY LIFE DID
I MAKE THAT
WRONG
TURN?

IF YOU ARE--
ALTHOUGH IT'S HARD
TO BELIEVE THERE
COULD POSSIBLY
BE A PLACE
RUN WITH EVEN
LESS MEDICAL
OVERSIGHT--I'LL
START LOOKING
INTO OPENINGS
AT OTHER
HOSPITALS...

SURN MY
ADVANCES,
WILL
THEY?

DANGER

D-DOCTOR!
WHERE
ARE YOU
GOING?

I EXTRACTED
THIS STRAIN
FROM THE
HEAD OF A
CRABBY PATIENT
WHO LOOKED
HALF ALIVE!

WHEN
?

MAD!
MAD,
THEY
CALLED
ME!

SIR!
WHAT
IS THIS
PLACE?

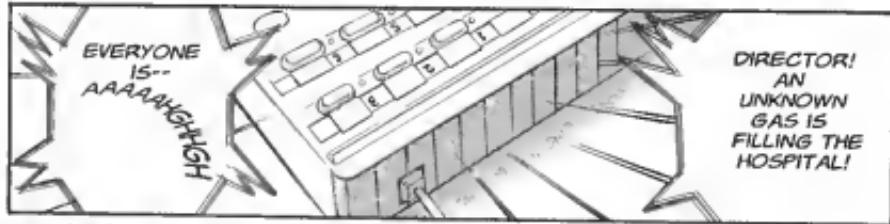
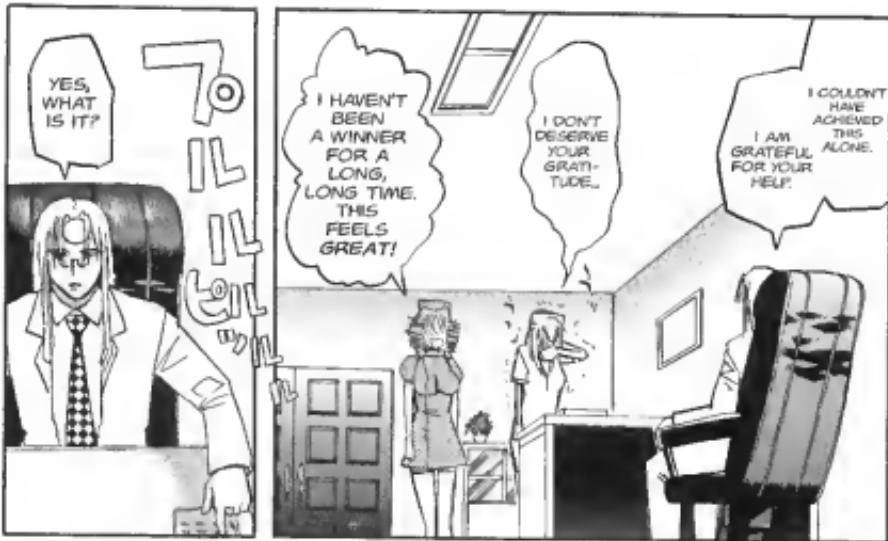
YOU'RE
JOKING,
RIGHT?

THIS
GAS
WILL
DISPERSE
IT ALL
OVER THE
HOSPITAL!

OR
T-VIRUS,
FOR
SHORT!

I NAMED IT
THE VIRUS
(THAT WILL
TURN
EVERYONE
WHO
REJECTED
ME INTO
HUNGRY
ZOMBIES)!!







SIR!
HOW
DO WE
STOP
DR.
IWATA?

MOST
INGE-
NIOUS,
SENIOR !

HEY
CHECK IT
OUT, ELGALA.
HE'S GOING UP,
SO IT'S THE
EQUIVALENT
OF US DROPPING
DOWN INTO
THE PIT!

Our Lord maintains
his place in the
hierarchy.

DR.
IL
PAL-
AZ-
ZO-
OO-
O!





EXCELENSEEA

Guide to *Excel Saga* 13's Sound Effects!

5.2	—FX	za [rustle]
7.1	—FX	ji [whiz]
7.2	—FX	ka ka ka [clap, clap]
7.3	—FX	ja [whiz = automatic door opening]
7.3	—FX	ka [clap]
7.4	—FX	ka [clap]
7.4	—FX	kaché [click]
8.1	—FX	tan [dashing]
8.1	—FX	bun bun [swinging]
8.3	—FX	kacha kacha [click-clack]
9.1	—FX	keia [tripping]
9.2	—FX	steen [tilling]
9.2	—FX	gacha [clatter]
9.2	—FX	sa sa [stepping back quickly]
9.2	—FX	gashe [clatter]
9.3	—FX	dos [wash]
9.4	—FX	ji [whiz]
9.4	—FX	bu [whiz]
9.45	—FX	kyuuuu [whir]
10.2	—FX	doysuu [peering]
11.1	—FX	gin [clenching]
11.2	—FX	ton [patting]
11.3	—FX	gata [thud]
11.5	—FX	zu [lifting the glasses]
12.3	—FX	zu [a quick move]
13.1	—FX	gyuu [squeezing]
13.2	—FX	puchi [snapping]
13.2	—FX	butsu butsu [soccer bounces/appending]
13.3	—FX	ba [brushing away]
13.4	—FX	ps [light being turned on]
13.4	—FX	pa pa [light being turned on]

Most of Rikido Koshi's original sound FX are left in their original Japanese in the VIZ edition of *Excel Saga*, exceptions being handwritten dialogue and "drawn" notes that have the character of captions. Although these sounds are all listed as "FX," they are of two types: onomatopoeia (in Japanese, *giseigo*) where the writing is used in an attempt to imitate the actual sound of something happening, and mimesis (in Japanese, *gitai*) where the writing is used to attempt to convey rhetorically a state, mood, or condition. Whereas the first type of FX will invariably be portrayed with kana, the second may use kana and/or kanji. One should note that there is often overlap between these two types. As always, the numbers are given in the original Japanese reading order right-to-left.

You are still allowed, however, to write your letters left-to-right to

Oubliette c/o *Excel Saga*

VIZ, LLC

P.O. Box 77064

San Francisco, CA 94107

23.3 — FX pura-pura [shaking]
24.2 — FX boso [murmuring]
24.3 — FX ji [who?]
24.4 — FX tawa [whines]
24.6 — FX za za [rustle, rustle]
25.1 — FX se [sliding the door quietly]
25.2 — FX zu [rustle]
25.2 — FX pku [hitching]
27.1 — FX baa [wham]
27.2 — FX za [wham]
28.1 — FX go [locking]
28.1 — FX lywa [yelp]
29.1 — FX zuzu-zuzu-zuru [drapping]
31.3 — FX zawa-zawa [buzz, buzz]
31.4 — FX gata [blink]
31.5 — FX za [swash]
31.5 — FX gata-gata [crank]
31.5 — FX gata [crank]
32.1 — FX gata [crank]
32.1 — FX gata [crank]
33.1 — FX wei-wei [buzz, buzz]
33.2 — FX gata [crank]
33.2 — FX doka [walking loudly]
33.2 — FX doka [walking loudly]
33.3 — FX wei [buzz]
33.3 — FX waa-waa [screaming]
33.4 — FX deta [walking loudly]
33.4 — FX late [walking loudly]
33.4 — FX gata [blink]
33.4 — FX za [whiz - electric noise]
33.4 — FX ji [whiz - electric noise]
34.2 — FX mulyuu [blowing out smoke]

14.1 — FX ka [clap]
14.1 — FX za [stepping back]
14.1 — FX su [stepping forward quietly]
15.1 — FX gaa [reaching out fiercely]
15.2 — FX berin [pressing Shizou against her]
15.3 — FX paris [bringing his head toward her bust]
15.3 — FX bain [smashing his head against her bust]
15.4 — FX baron berara [swinging]
15.4 — FX hawa [panicking]
15.4 — FX boku boku [brightened]
16.1 — FX shuu [woosh]
16.3 — FX kacha [click]
16.4 — FX lu lu [chuckling]
16.4 — FX gabes [grabbing violently]
16.4 — FX jita-jita [struggling hard]
17.1 — FX jita-jita [struggling hard]
17.5 — FX daa [fistbang]
18.1 — FX guuu-guuu [rubbing hard]
18.2 — FX piko [hitching]
18.4 — FX kyuu [squeezing]
19.1 — FX haa [beep]
19.2 — FX ds [thud]
19.4 — FX furao [staggering]
20.4 — FX ki [staring]
21.2 — FX kacha [click]
21.3 — FX za [rustle]
21.4 — FX hyu-hyu [wriggling]
21.5 — FX shu [swish]
22.1 — FX ge go go [rumbling]
22.5 — FX gatsu [blast]
22.5 — FX gai-gai [pulling hard]
23.1 — FX baa [swinging]
23.2 — FX kyebaa [wham]

OUBLIETTE

Your EXCEL Saga bonus section!

44.2	—FX	butsu butsu butsu [murmuring to himself]
44.3	—FX	huhuu [sobbing]
44.4	—FX	ka ka ka [coughing]
45.1	—FX	gu [clenching]
45.2	—FX	ooo [moaning]
46.5	—FX	ta [flapping]
46.6	—FX	kuuu [gasping]
47.1	—FX	ka ku [chuckling]
47.1	—FX	gata [blank]
47.2	—FX	tai [stepping forward]
47.3	—FX	ka [clap]
47.4	—FX	ko [clap]
48.1	—FX	wai wai [buzz, buzz]
49.2	—FX	wai wai [buzz, buzz]
49.2	—FX	gis [claring]
49.4	—FX	za [whoo]
49.5	—FX	tsu [flashing]
50.1	—FX	aaaa [rumbling]
50.2	—FX	is [glancing]
50.3	—FX	geshi geshi [rubbing eyes]
50.4	—FX	waa [screaming]
50.4	—FX	zawa zawa [buzz, buzz]
50.4	—FX	wawawa [screaming]
50.5	—FX	besaa [illuminating]
51.2	—FX	aaaa [moaning]
51.2	—FX	wa ha ha ha ha [laughing]
51.3	—FX	goooo [rumbling]
51.4	—FX	beeee [whan]
51.4	—FX	zawa zawa zawa zawa [buzz, buzz]
52.1	—FX	do do do do [rumbling]
53.2	—FX	ooo [moaning]
53.3	—FX	ooo [roaring]
54.1	—FX	zaa [wheeeh]

34.2	—FX	paku paku [puff, puff]
34.4	—FX	zoza zoza [trooping]
34.5	—FX	zaza [footstep]
35.1	—FX	buuuu [blowing out smoke]
35.1	—FX	su [stepping forward]
35.2	—FX	ba [stepping in]
35.4	—FX	puuuuuu [blowing out smoke]
36.1	—FX	daa [bang]
36.2	—FX	kafu kafu kafu [munching]
36.3	—FX	an an ("right, right")
37.2	—FX	hyooo [blowing]
38.3	—FX	rofuuuu [blowing out smoke]
38.3	—FX	meefuu [blowing out smoke]
39.1	—FX	boso boso boso [whispering]
39.3	—FX	kiruu [shining]
39.4	—FX	nyahahaha [laughing loudly]
39.5	—FX	za [zum]
40.1	—FX	peuu [puffing]
40.4	—FX	besaa [blowing out smoke fiercely]
40.4	—FX	fuuu fuuu [wobbling]
41.1	—FX	botuu [spewing]
41.3	—FX	awa awa [pastickeing]
41.4	—FX	shuuu [snapping a lighter]
42.1	—FX	gyu [squishing]
42.2	—FX	na ("right?")
42.3	—FX	ga ga [clenching]
43.2	—FX	hyooo [hawing]
43.2	—FX	batu batu batu [flapping]
43.3	—FX	gu [clenching]
43.6	—FX	hihi [turning around]
44.1	—FX	hyoeee [wind blowing]
44.2	—FX	yooo yooo [being shifty from old age]
44.2	—FX	gimyaaa [micow]

64.4	—FX	tehara [piggle]		
65.2	—FX	buran buran [swinging]		
66.1	—FX	gaten [blank]		
66.2	—FX	chari [ting-a-ling]		
66.3	—FX	bi [misting hand firmly]		
67.2	—FX	dessa [thud]		
67.4	—FX	gi [clenching]		
68.2	—FX	za zera		
68.3	—FX	gata [blank]		
68.4	—FX	hipperi [speaking firmly]		
68.5	—FX	zabu zabu [sinking slowly]		
69.1	—FX	zaa [zaa]		
69.3	—FX	pira [glowing]		
69.4	—FX	jara jara [jiggle]		
70.4	—FX	ka [alarm]		
71.2	—FX	ka [glaring]		
71.3	—FX	oo ("Yesh!")		
71.3	—FX	kuu [sigh]		
71.5	—FX	pita [pinching beard]		
73.4	—FX	chari [ting-a-ling]		
74.1	—FX	don [wham]		
74.2	—FX	buwa [clawching]		
74.3	—FX	java jan [jiggle]		
74.3	—FX	ira [getting irritated]		
75.1	—FX	pass [rustle]		
76.4	—FX	ba [bam]		
75.4	—FX	chari [ting-a-ling]		
75.5	—FX	tsis [thunk]		
78.5	—FX	ha ha [laughing]		
78.5	—FX	do [bursting into laughter]		
79.6	—FX	ben [wham]		
80.4	—FX	huu [sigh]		
80.5	—FX	su [raising hand]		
54.3	—FX	de do do [tumbling]		
54.4	—FX	ge ge ge go [tumbling]		
55.1	—FX	zia da da da da da da [dashing]		
57.2	—FX	pori [crush]		
57.3	—FX	bataan [bang]		
58.1	—FX	do do do [tumbling]		
58.1	—FX	o zawa zawa zawa zawa [buzz, buzz]		
59.4	—FX	gasha gasha [klink-klink]		
59.4	—FX	za za [rustle, rustle]		
59.5	—FX	za za [rustle, rustle]		
59.6	—FX	doka [thud]		
59.6	—FX	gasha [blank]		
59.6	—FX	taki [smashing]		
59.6	—FX	pari [cracking]		
60.2	—FX	don don don [bangs]		
60.3	—FX	kata [blank]		
61.3	—FX	pee [power amplifier turned on]		
62.1	—FX	don [wham]		
62.1	—FX	jara [jiggle]		
62.2	—FX	chari chari [ting-a-ling]		
62.2	—FX	pan [holding back a laugh]		
62.2	—FX	pan [holding back a laugh]		
62.3	—FX	pu [bursting]		
62.4	—FX	chara chara [ting-a-ling]		
62.4	—FX	hem hem [shaking]		
63.4	—FX	jann [jingle]		
63.4	—FX	jeri [jiggle]		
63.4	—FX	chari [ting-a-ling]		
63.4	—FX	bigaa [glaring]		
64.2	—FX	a [choking with tears]		
64.2	—FX	chari [jiggle]		
64.3	—FX	on [whist]		

OUBLIETTE

Your Excel SAGA bonus section!

92.1	—FX	su [turning around]		83.1	—FX	gau [glaring]	
92.2	—FX	chi [zoom]		83.2	—FX	hou [sigh]	
92.4	—FX	lyei [stepping in]		83.2	—FX	itteri [being ecstatic]	
92.5	—FX	guri guri [rubbing]		83.3	—FX	pe [throwing]	
92.5	—FX	su [stepping forward]		83.3	—FX	kapan [clunk]	
92.6	—FX	hyu [swinging]		84.1	—FX	da [dashing]	
93.1	—FX	bashi [where]		84.2	—FX	tsubef [slipping]	
93.2	—FX	dosa [thud]		84.3	—FX	pue [pushing]	
93.3	—FX	gi [grabbing]		85.1	—FX	za [rustle]	
93.3	—FX	biri [flicking]		85.1	—FX	won [whim]	
94.1	—FX	za [rustle]		86.1	—FX	zawn [buzzing]	
94.2	—FX	zuchi [being heavy]		86.4	—FX	gapen [clunk]	
94.3	—FX	zuru [dragging]		87.1	—FX	borawo [dripping]	
94.3	—FX	zuru zuru [dragging]		87.2	—FX	ukku [grunting]	
94.4	—FX	zuru zuru zuru [dragging]		87.2	—FX	gyuu [pushing]	
94.6	—FX	geta [thunk]		87.3	—FX	zuri [slipping]	
95.4	—FX	shuu [wheel]		87.4	—FX	zurin [slipping]	
95.4	—FX	kan kan [siren]		87.4	—FX	karun [flipping]	
95.5	—FX	gata [click]		87.4	—FX	baiku [snatching]	
96.4	—FX	butsu butsu butsu [breaking]		87.5	—FX	baio baio baio [dripping]	
97.1	—FX	kuin [getting up]		88.3	—FX	kuru [turning around]	
97.2	—FX	yuraa [wobbling]		88.4	—FX	zashi zushi [striking]	
97.3	—FX	chi [zooming]		88.3	—FX	su su su [walking quietly]	
97.4	—FX	chs [clenching]		89.4	—FX	che [whiz]	
98.1	—FX	chi [clenching]		89.2	—FX	zan zan [striking]	
98.2	—FX	chi [flicking]		90.4	—FX	cha [whiz]	
98.3	—FX	juu [feeling the aftershock]		90.5	—FX	hepa [plumping]	
98.4	—FX	hekoru [crushing]		91.2	—FX	giri [tightening]	
98.5	—FX	ge ge ge ge go [rumbling]		91.3	—FX	girri [tightening]	
98.5	—FX	su su [stepping back quietly]		91.4	—FX	guru guru guru [strapping]	
98.5	—FX	zun zun [striking]		91.5	—FX	zuru zuru [sliding]	
98.5	—FX	da [dashing]		91.6	—FX	doso doso doso [striking]	
98.5	—FX	da [dashing]		91.8	—FX	pits [baiting]	

- 109.2 — FX zuu [splashing]
109.4 — FX beshaaaa [splashing]
109.4 — FX zawa zawa [buzz, buzz]
109.4 — FX zaba zaba [splashing]
110.2 — FX bu [choking]
110.3 — FX geho geho geho [coughing]
111.4 — FX zaaz [gliding]
112.3 — FX zugogoge [slipping]
112.4 — FX ban [bang]
113.3 — FX bita [gasping]
113.4 — FX ikyuu kyuu [looking around]
117.1 — FX beshaaaa [splashing]
119.1 — FX te [thunk]
119.2 — FX hee [sigh]
120.3 — FX hi [gaping]
121.1 — FX gara [settling]
121.2 — FX kucha [squishing]
121.4 — FX beraa [being scattered]
122.2 — FX baa [dashing]
122.3 — FX ba ba ba ba [dashing]
122.5 — FX cha [tightening the grip]
123.1 — FX tutu tutu tutu [stridling]
123.1 — FX za za za [rustle, rustle]
123.4 — FX ka [chunk]
123.4 — FX huuu [whim]
124.1 — FX za [rustle]
124.3 — FX ta ta ta [typing]
124.4 — FX zaazzzaa [white noise]
124.7 — FX ka ta ta [typing]
125.6 — FX kachi [clicking]
126.2 — FX gata [clunk]
126.2 — FX ba [leaning forward]
126.4 — FX ka ka [clicking]
- 99.1 — FX do [dashing]
99.1 — FX do do [dashing]
99.1 — FX desu desu [tramping]
99.1 — FX desu desu desu [tramping]
99.2 — FX katsu katsu [clap, clap]
99.3 — FX suten [slipping]
99.3 — FX susuu [slipping]
99.3 — FX hyun [zigz]
100.1 — FX tsuuuuu [sliding]
100.1 — FX gooo [rumbling]
100.1 — FX zzzzzzzzz [sliding]
100.2 — FX paaa [crushing]
101.1 — FX desaa [thud]
101.2 — FX da [dashing]
101.4 — FX za [zaa]
101.5 — FX gooo [rumbling]
102.2 — FX bii [alarm going off]
102.3 — FX bii bii [alarm going off]
102.4 — FX iyu [tying a scarf]
102.5 — FX kaaa [wham]
103.1 — FX zappaaa [slipping]
103.1 — FX juuu [gliding]
104.1 — FX u ("uh...")
104.4 — FX ho [sigh of relief]
105.4 — FX puraruru [phone ringing]
105.4 — FX pi [peep]
106.1 — FX chi ("Ganai")
106.1 — FX pan pan pan [putting]
107.1 — FX garo garo garo [dragging the suitcase]
107.1 — FX chi ("Omae")
109.1 — FX deka [thud]

OUBLIETTE

Your EXCEL SAGA bonus section!

138.4	—FX	kua [sighing]		126.5	—FX	gutan [gulping]	
139.4	—FX	waa [cheering]		127.1	—FX	wata wata [panicking]	
139.4	—FX	kyo kyo [laughing]		128.6	—FX	ka ka [clicking]	
139.4	—FX	kyo [laughing]		129.3	—FX	do [striking]	
142.3	—FX	fu [appearing very quietly]		129.3	—FX	clasp [splash]	
142.4	—FX	ta [dashing]		130.4	—FX	gata [cheering]	
143.1	—FX	suga [passing through]		130.4	—FX	boto pedo pedo [dripping]	
143.1	—FX	ji ji [buzzing]		130.5	—FX	do do do do [rumbling]	
143.1	—FX	ji ji [buzzing]		132.2	—FX	main main main [vibrating]	
143.2	—FX	za [passing through]		132.2	—FX	bun [vibrating]	
143.3	—FX	ji ji [buzzing]		132.2	—FX	meis [vibrating]	
143.5	—FX	sha [illuminating]		132.2	—FX	buin [vibrating]	
145.2	—FX	zaaa [rustle of trees]		132.2	—FX	mein mein [vibrating]	
146.4	—FX	suu [appearing quietly]		133.1	—FX	katsu katsu katsu [clap, clap]	
146.1	—FX	kyo [squawk]		135.1	—FX	ahahaha [laughing]	
147.4	—FX	pish! [looking resolute]		135.1	—FX	ahahaha [laughing]	
148.2	—FX	zaa [rustle]		135.1	—FX	ha ha [laughing]	
148.4	—FX	pata pata [pin-a-pat]		135.1	—FX	hell ("hell")	
148.4	—FX	baran [bam]		135.1	—FX	kye kye [laughing]	
149.3	—FX	kuru kuru kuru [looking up and down]		135.1	—FX	ahahaha [laughing]	
149.5	—FX	pata [pita-pata]		135.1	—FX	kye kye [laughing]	
149.5	—FX	tota tota tota tota [thetting]		135.1	—FX	ha ha [laughing]	
150.1	—FX	sata sata [walking on briskly]		135.2	—FX	jawwaan [being ecstatic]	
150.3	—FX	pushin [whoosh—electric door sliding]		136.1	—FX	hire hire [waving hands]	
151.3	—FX	za [skipping]		137.2	—FX	gata [blast]	
152.1	—FX	kachoo [click]		137.3	—FX	wai [cheering]	
153.1	—FX	gasheean [swishing]		137.3	—FX	kyo [laughing]	
153.1	—FX	a [hhh...]		137.3	—FX	ahaha [laughing]	
153.2	—FX	cheee [click]		137.3	—FX	wai [cheering]	
153.5	—FX	gata [blast]		138.1	—FX	fuu [sighing]	
155.4	—FX	gata [blast]					
158.1	—FX	ja [sliding the door]					
156.2	—FX	bun bun bun [swinging hands]					

169.2	—FX	zazaae [splash]	
169.3	—FX	gacha gache [click-clack]	
170.3	—FX	ga [grabbing]	
170.3	—FX	giririri [tightening the grip]	
171.1	—FX	giri [grinding teeth]	
171.9	—FX	dosa [thud]	
172.2	—FX	zazaae [row of patients]	
172.4	—FX	kawarara [rattling]	
172.5	—FX	kara kara kara [rattling]	
173.3	—FX	betsu [bam]	
173.3	—FX	zowa [a creepy feeling]	
174.2	—FX	ka ka [clap, clap]	
174.3	—FX	ki [glaring]	
174.3	—FX	ki [glaring]	
174.5	—FX	yurua [floating]	
174.6	—FX	gaka bura [shivering]	
174.6	—FX	gaka gaka [shivering]	
175.1	—FX	bata bata bata [walking noisily]	
175.4	—FX	ka [clap]	
176.4	—FX	ka ka [clap, clap]	
175.5	—FX	ki [glaring]	
176.2	—FX	ken ken [knocking]	
176.2	—FX	gacha [click]	
176.2	—FX	hyu [zip]	
176.3	—FX	betsu [bam]	
176.4	—FX	susuu [straightening up]	
177.1	—FX	fu [sighing]	
177.2	—FX	fu [sighing]	
177.3	—FX	karuu [pointing a finger]	
178.1	—FX	zava zava [buzz, buzz]	
178.3	—FX	zapeki [snatching]	
178.4	—FX	ga [clenching]	
166.4	—FX	ha [gasping]	
166.4	—FX	gasshii [grabbing]	
157.1	—FX	gyaaaaa [screaming]	
157.1	—FX	ga [snatching]	
157.2	—FX	gashan [smashing]	
157.2	—FX	parin [breaking]	
157.2	—FX	buuu buuu [swinging]	
157.3	—FX	fura fura [wobbling]	
157.4	—FX	fuu [sighing]	
158.5	—FX	fuu [sighing]	
161.2	—FX	giin [plaining]	
161.3	—FX	oeeeeell [roaring]	
162.1	—FX	za za za [stridng]	
163.1	—FX	ga ha ha ha [craule laugh]	
163.1	—FX	za za za [stridng]	
164.2	—FX	ki [glaring]	
164.3	—FX	ka ka [clap, clap]	
164.3	—FX	ka ka [clap, clap]	
165.1	—FX	wa ha ha ha fuu [laughing]	
165.2	—FX	zai [stepping forward]	
165.4	—FX	ooo huu fuu ["goff"]	
166.1	—FX	ketsu ketsu [clap, clug]	
166.1	—FX	gara gara [rattling]	
166.3	—FX	pessa [rustle]	
167.1	—FX	pachi puchi [snapping]	
167.4	—FX	gashi gashi [scratching]	
168.1	—FX	gashi gashi gashi [scratching]	
168.2	—FX	petta petta petta [applying paint]	
168.3	—FX	wooo [screaming]	
168.4	—FX	dosa [thud]	
168.4	—FX	horan [falling]	
168.5	—FX	wai wai [buzz, buzz]	
168.5	—FX	katsu [clap]	

OUBLIETTE

Your EXCEL SAGA bonus section!

186.4	—FX	moku [clouds of dust]		179.1	—FX	gaschi [grabbity]	
187.1	—FX	eu eu [sobbing]		179.2	—FX	uhuhuhu [giggling]	
187.2	—FX	perunuru [phone ringing]		179.2	—FX	kampai! ["Cheers"]	
187.2	—FX	pi [peep]		179.4	—FX	gahaha [laughing/crunchy]	
187.4	—FX	moku maku moku [clouds of dust]		179.4	—FX	kyea [cackling]	
187.4	—FX	lyya [creeping]		179.4	—FX	hx [cighing]	
187.4	—FX	shuu [whoosh]		180.2	—FX	hi hi [chortling]	
187.4	—FX	gyaaa [screaming]		181.2	—FX	bon bon [whap whap]	
187.4	—FX	gara gara gara [rattling]		181.4	—FX	hell ["Yes, sir!"]	
187.4	—FX	pishu [shuttering]		181.6	—FX	geu [whim]	
188.1	—FX	shuu [whoosh]		181.6	—FX	geon geon [whim]	
188.1	—FX	ban [bang]		182.1	—FX	za za [sitz, sitz]	
188.1	—FX	shuu [whoosh]		182.5	—FX	gaen [being shocked]	
188.1	—FX	dax [bang]		183.1	—FX	hi hi hi [chortling]	
188.1	—FX	shuu [whoosh]		183.2	—FX	bataan [bam!]	
188.2	—FX	moku [clouds of dust]		184.1	—FX	babarua [cracking]	
188.2	—FX	ho [sigh of relief]		184.1	—FX	kawa [wide open mouth]	
188.2	—FX	baku moku [clouds of dust]		184.2	—FX	don don don [bang, bang]	
188.3	—FX	bishi [whack]		185.1	—FX	zaka [raising abruptly]	
188.4	—FX	meu meu [clouds of dust]		185.2	—FX	da da da [dashing]	
188.4	—FX	lyye [whim]		185.2	—FX	da [dashing]	
188.4	—FX	meu meu [clouds of dust]		185.3	—FX	bataan [bam!]	
188.2	—FX	kura [burning crowd]		185.3	—FX	kakoso [whim]	
189.2	—FX	ge go go go [rumbling]		185.5	—FX	gyaaa [whim]	
189.3	—FX	deon [wham]		185.8	—FX	hi hi [chortling]	
190.1	—FX	uu [ahhh...]		186.1	—FX	dobani [smashing]	
190.1	—FX	geaa [guttural moan]		186.2	—FX	bi! [viens going off]	
190.1	—FX	uu/gaaa [guttural moan]		186.2	—FX	bes bou [beam, beam]	
180.1	—FX	geaa [guttural moan]		186.3	—FX	meu meu [clouds of dust]	
190.1	—FX	wwwww [hum]		186.3	—FX	basse [gaffaw]	
190.1	—FX	geaa [guttural moan]		186.4	—FX	moku [clouds of dust]	
190.2	—FX	wwwww [hum]		186.4	—FX	moku moku [clouds of dust]	
190.2	—FX	aaaa [ahhh...]		186.4	—FX	geee [rumbling]	

producer, who is presumably gesturing to it.

31-3: New Year's (*shogatsu*, or, more politely, *a-shogatsu*) is a holiday in Japan that lasts from January 1st through the 3rd, and it is traditional to visit local Shinto shrines to leave money and a prayer for the new year. As the reporter's question suggests, the custom is more social than solemn in mood.

33-1: In the original Japanese, he calls for the "Floor" to drag him out. This loan-word from English (they pronounce it *fu-ro*) seems to mean an assistant, similar to a "grip" in the U.S. film and TV industry.

57-2: Eiji Tsuburaya (1901-1970) was the greatest special-effects producer of Japan's peshwar film industry. He was responsible, among many other achievements, for the look of the original *Gojira* (a.k.a. *Godzilla*) movies and *Ultraman* TV series.

59-2: Someone on the train is chanting *namamandabu namamandabu*, a contraction of *Namu amida butsu*, a prayer as common in Japanese Buddhism as "The Lord's Prayer" or "Hail Mary" is in Christianity. *Namu* is derived from the Sanskrit *namas*, often translated "hail," "praise," or "emend." *Amida butsu* is the Lord Buddha Amida—amida from the Sanskrit *Amitabha*, meaning "Infinite Radius." *Amida* is often called the "Pure Land" incarnation of the Buddha, after the belief he established a sanctuary where the devout could achieve enlightenment, protected from the distracting dangers of the world. Of course, this rank display of superstition would hardly please the Lord II Palazzo.

72-1: The shot in the background is of the Diet building, where the Japanese national parliament sits. It would be just like cutting to the U.S. Capitol in America, or to the Houses of Parliament in England. In other words, Kabappu is trying very hard to convince his young charges that this is indeed a serious moment.

75-2: In the grand tradition of *Excel Saga*, Solarie is named for a building—in this case, a mall and hotel complex in Fukuoka. Why don't you "download" some more info at <http://www.solariplaza.com>?

83-1: The title is a parody of *White Tower* (*Shirai Kyōto*, also parodied in the title of the "extra episode" at the end of Vol. 13), a very popular TV drama in Japan, first done in 1967 and later re-made in 1978 and again in 2003. *White Tower* is about an ambitious physician and his struggles to move up the promotional ladder at his hospital. A page on the 2003 version can be found at http://www.jdrama.com/drama_782.htm.

190.2 — FX gaaa [guttural moan]

190.2 — FX wwwv [hue]

190.2 — FX gaaa [guttural moan]

190.2 — FX gaaaa [guttural waaaaah]

190.2 — FX kuya... ["partridge..."]

190.2 — FX umaa... ["delicious..."]

190.3 — FX ga ga [guttural moans]

190.3 — FX wwwv [hue]

190.3 — FX aaaa [ahhh...]

190.3 — FX wwwv [hue]

190.5 — FX da [clashing]

Notes by Carl Gustav Horn and Yuko Sawada

16-2: Actual air miles. You can't fly direct from Fukuoka to the U.S.—this route is FUK-NRT-OHH-CML.

17-2: In the original Japanese, Miwa said *bucchi shichatta*. *Bucchi* is Kansai dialect (Osaka-area; the way Taiji talks in the *Evangelion* manga) far to skive, to play hooky, to blow off work, school, etc. *Shichatta* is an informal and feminine-sounding form of the more polite (and gender-neutral) *shite shinatta*, "I was getting..." in this case, getting bored. In this case, Miwa is acting neither her age nor her IQ.

24-6: Uni-kun used the same phrase in the original, saying *oaxao sesam*. This is from the legend of Ali Baba (the rewrite once read a review of the Beastie Boys' *Licensed To Ill* that consisted mainly of the refrain "Ali Baba and the Forty Thieves... ALI BABA AND THE FORTY THIEVES..."), which, like Aladdin and Sinbad the Sailor, all come from *Ali Laila wa Laila*, a medieval collection of Arab tales best known in English as *The Thousand and One Nights* or *The Arabian Nights*. In an interview with Anismerica, Monkey Punch, the creator of the classic manga *Lupin III*, once said his dream project was to do a manga adaptation of *The Thousand and One Nights*, and expressed regret that it had never been translated directly from Arabic into Japanese—the Japanese translation is from the Western-language versions.

31-1: The caption in the upper left tells us the name of the TV show is *Menta! Domō* (the first "o" in "Domō" being long). *Menta!* means "Chili cod roe," a famous local food of Fukuoka, and *"Domō"* is one way of saying, "Hello." This program title seems to be a parody of an actual local TV program in Fukuoka named *Mental Wide*. In Japan, a tabloid or gossip show is called a "wide" show. In the original Japanese, all the staff on the show are speaking in Fukuoka dialect with the exception of the

oubliette

Your EXCEL SAGA bonus section!

King, inside the Buddha's palm. Enlightenment looks like Mine.

159: She was dressed as Kasumi, of course, from *Dead Or Alive*. Poor Umi-kan.

161-2: The rewriter cannot believe he never heard this joke until he was thirty-three years old. A doctor from Kikueyama was the one who told him.

161-3: Akin Otsuka (who does the voice of Batou in the *Ghost in the Shell* anime) also played the anime version of Osamu Tezuka's Black Jack. Although Dr. Iwata's appearance has always been based on that of Black Jack, his persona (that of a brilliant, mercenary salaried surgeon) is actually displayed by Il Palazzo in this episode.

Mike Toole can tell you a lot more; check out his review of *Black Jack: The Movie*, on the always-recommended site animejump.com.

162-13: The original Japanese title of the "extra episode" was *Fukireba Shirai Saya ni yaroshiku! Autobahn*—which, just as Vol. 07's "Outer Mission" did with cop/detective shows, takes its name by playing Jumble®, the scrambled word game, with the word *Autoburaku* ("Outbreak") probably a reference not to the American film, but the Japanese sequel to the PS2 game *Biohazard*, called *Biohazard Outbreak*—see also note for 166-2, below, as well as the titles of various Japanese medical dramas like *Fukireba yatsu ga iro* ("Turn Around and He'll Be There"), *Shirai Kyoto* ("White Town"), and *Black Jack ni yaroshiku* ("Say Hello To Black Jack"). Once again, Jonathan Clements' and Motoko Tamamuro's *The Dorama Encyclopedia* (Stone Bridge Press) serves as a useful guide to the past 50 years of Japanese Uve-actio TV.

164-2-1: Yuka Mizutani played Pinoko, the little-girl assistant whom Black Jack cobbled together from a heterodiphidic, non-acephalic/cardiac apigastic parasite he once removed from a patient. Like it says above—he's brilliant.

164-2-2: In Japanese, the word for nurse, *kangoku*, signifies that it is a "female" position. *Kango* means "nursing," but the last kanji used, *ku*, means "woman" or "wife." In the original, Fukuya is asking Dr. Iwata to say *kangoshi* instead—*shi* being a *keaji* which literally means "teacher" or "army," but which is used here to give a gender-neutral reading.

166-1: In the original, Excel says that Iwata is planning to turn it into "SEKUHARA General Hospital." Sekuhara is another Japanese loan-word, contracted from the English "sexual harassment," but, you know, the joke is slightly less dubious if you just say "HARASS." Huh-hah... I said "ass."

166-2: In the original, Elgala said that she could pull off being an "OL" better than Excel. "OL" stands for "Office Lady," which—as it may sound—has a sexist connotation to it ("Oh, Vyvyan, I do wish you'd stop being so sexist! They're called breasts, and we all have them!")—Rick, *The Young Ones* that "office worker" doesn't have—see also Dr. Iwata's remarks in 162-3. That's because it is sexist—OL is not a career track.

OLs, rather, are young women expected to be well-turned-out gofers (Elgala is wearing a fairly typical OL company uniform) who serve tea, make copies, and generally hang out until they find a man to marry—typically, one within the corporation. Because OLs actually earn a decent salary, however, many young women in their 20s do their best to pimp the system, staying single, not moving out of the house (so as to save on living expenses) and then spending all their pay on trips and gear. The *Josei* manga of Moyoco Anno (*Flowers & Bees*) among others has dealt with the fun and foolishness of the OL lifestyle. It is at least more lucrative and decorative than being a dead-end intern in the United States.

In *Excel Saga*, you can compare Elgala's OL men with that of Matsuya, who chose to be an "office worker" instead. The serious corporate world (as opposed to the "OL track") is still a much less common path for women than men in Japan, which is why Matsuya has to be "assertive" just to be normal. Matsuya would be a great asset to ACROSS... yes... if she could be turned... But despite her plaudits for Il Palazzo's appearance, she is missing that all-important lack of common sense that defines Excel, Hyatt, and Elgala.

114-3: *Oshakami* is a herb tea originally from China, made from *Houttuynia cordata*, a foul-smelling perennial of the family *Saururaceae*. The smell comes from decanal acetalddehyde, which, it is pointed out, has antibacterial properties—although, when you stop to think about it, so does raw bleach or an open flame. Its crushed leaves are a traditional folk medicinian in China and Japan, but are also prepared as salves, elixirs, and, as you can see, tea. Health-minded *Excel Saga* readers can find it at many Japanese groceries.

115-2: Kubapu's remarks put the rewriter oddly in mind of a line from that other popular classic of Arab literature, the *Necronomicon*: "Yog-Sothoth knows the gate. Yog-Sothoth is the gate. Yog-Sothoth is the key and the guardian of the gate. Past, present, future, all are one in Yog-Sothoth. He knows where the Old Ones broke through of old, and where they shall break through again..." But I'm sure that's just the Doctor, freaking us out.

130-5: The allusion is that, no matter how transgressive Shioshi may believe himself to be, he is yet, like the Monkey

You would think the living dead would demand less linguistic flexibility, not more, but times are changing and we must change with them.

Well, this is it—not the end of the *Excel Saga* manga by any means, but the point where, after releasing a new volume more or less every two months since Vol. 01 (actually, Vols. 01 and 02 came out one month after the other), we can't keep that pace anymore, because we've caught up with the Japanese volumes. Vol. 13 came out in Japan on February 1 of this year, seven-and-a-half months after Vol. 12 did, which was eight-and-a-half months after Vol. 11 did, which was ten months after Vol. 10 did, which was seven months after Vol. 9 did.

That makes for a recent average of a little over eight months per volume—so Vol. 14 theoretically appears in Japan in November (but it could be a little earlier or later), and, allowing for time to translate, letter, and finish lengthy *Oublette* columns in 4-point type (I suppose it could be made more readable, but really, at this point, what does it matter?), you probably won't see the next volume in English until early 2006. But please don't despair; you will see it. Imagine what the poor fans of the *Evangelion* manga must go through.

Oublette would like to give a parting shout-out until next time to the Kintaro Ge of the Air, Cadet Fourth Class Benjamin J. Keval—hopefully soon Third Class and up, up, and away. Just remember: the future of our country is in your hands.

173-2: *Accchanburike* was the catchphrase of Pinoko in *Black Jack*, whenever she was surprised, impressed, etc. As best as the translator andrewriter are able to determine, it doesn't actually mean anything, although we fully acknowledge the risk in making a statement like this about one of Japan's best-loved manga creations. *Accchanburike* is also one of the famous manga "one-shot gag" lines discussed in "Lesson 16" of *Even A Monkey Can Draw Manga* (it is there romanized instead as *atchan burikai*, which somewhat better suggests its pronunciation for people unfamiliar with Japanese). Like something out of a *Saturday Night Live* sketch, some manga have become famous over the years in Japan for characters who always utter a nonsensical catch phrase, coupled with a weird gesture. Readers pick up on it, start doing it themselves at parties to get a quick laugh, and before you know it, it's everywhere. If you want to start using *accchanburike* yourself, you're supposed to say it while making the same gesture Hiyoko is in the panel—like that guy in Munch's *The Scream*.

186-2: Nosocomial infections are the kind you pick up just from hanging around a hospital, which, after all, has a high concentration of sick people in it, like Dr. Iwata. They're not to be confused with iatrogenic infections, which are ones you acquire specifically because of the treatment you receive again, like Dr. Iwata. Nosocomial vs. iatrogenic—it's the difference between being shot at random, and being shot because they didn't know the gun was loaded.

188-2: Actually, Kigabah Estate is a very, very fine coffee. Perhaps Il Palazzo disdains such luxuries. The zombie-fighting, as ace VIZ designer Benjamin Wright pointed out to the rewriter, is a reference to the *Resident Evil* series, known in Japan as *Biohazard*. That may not seem like a very obscure reference, but the only computer game the rewriter has played in the last decade is *Season of the Sakura*. He got as far as doing it with the teacher who looks like Misato, which, in the immortal words of Rich Anderson, he's not all that proud of, actually.

190-1/3: A number of the "U's and "A's being emitted from the zombified cast have the two small vertical lines on them known as *tenten*. These are quite common in Japanese kana to modify the base sound—for example, adding tenten to a *ka* turns it into a *ga*. But using tenten on vowels alone, as seen here, is not quite proper written Japanese (many kana tables in textbooks won't show this usage) yet is not uncommon in pop culture, particularly in manga sound FX. When added to "a," tenten make it kind of a guttural sound, somewhere between "aaaaah" and "gaaaah." When added to "u," it makes it into more of a "V"—extended, a hummung sound, here suggestive of both attempts to speak and decay.

vizmanga

For more information, visit vizmanga.com